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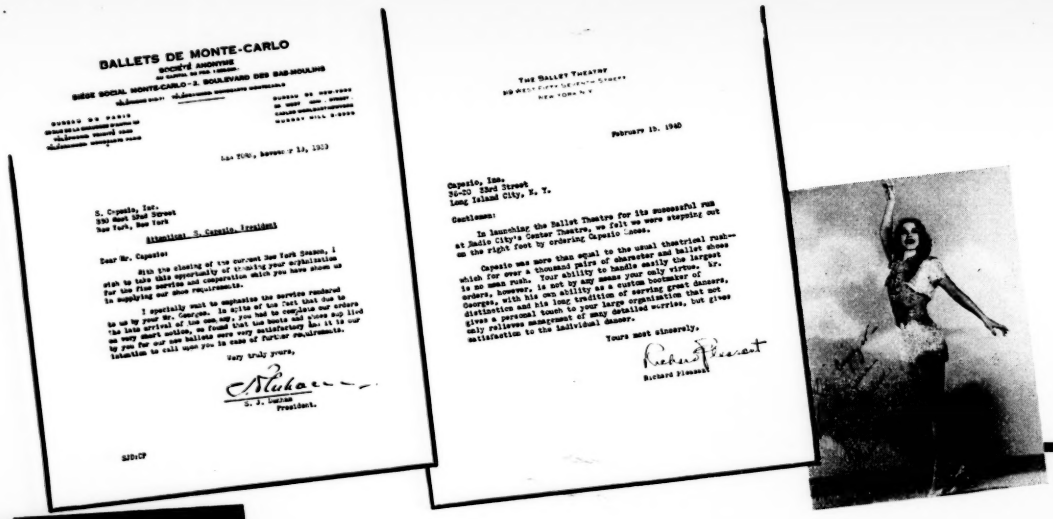
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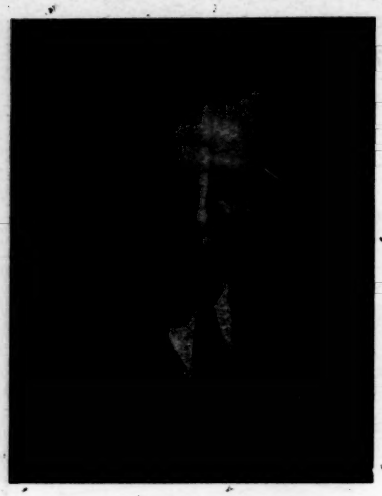

THE ERA OF MUNICIPAL SPONSORSHIP OF ART IS HERE

Our Hats Off to Mayor LaGuardia and Newbold Morris for Giving New York City a Civic Theater and Art Center.

Several years ago Macklin Marrow, the talented young symphonic conductor, came to me with the idea of initiating a People's Theatre for music and general entertainment at popular prices at the Manhattan Center. He told me that the Mayor was very much interested in such a project, wishing to bring good music and good entertainment to the public at moderate prices.

I still remember the first meeting we had with the Mayor in the late afternoon. On arriving at the Mayor's office we were told that there was very little hope that the Mayor would have any time for us, as he had left for Washington at 6 A.M., had a meeting with the Board of Estimate, one with the Board of Real Estate, the Fire Department and several other engagements; therefore, it would not be wise for us to wait. However, Macklin Marrow, who was conductor on the City Radio Station, knew the Mayor's capacity for work and decided to wait.

"I have never known the Mayor to skip an appointment yet", he said.

We waited until almost everyone had left City Hall. Then even Macklin commented that some serious business must be detaining the Mayor, and that we had better leave a note for another appointment. But just then the Mayor's secretary approached.

"The Mayor thanks you for waiting", she said. "He just arrived a few minutes ago and is attending to a previous appointment."

About ten minutes later David Rockefeller dashed out of his office and we were ushered in. The Mayor was keeping two secretaries busy, so again his assistant came over to us.

"With all the things he intends to do yet, I don't know if he can give you sufficient time", she said this time, "but he is a Trojan for work. He is the first one in and the last one out."

A few minutes later the Mayor, himself, came over and apologized for being late.

"I'm glad you waited", he remarked reclining in his chair. "It's an ideal relaxation for me."

Whereupon he immediately delved into the art project for which we were seeking his advice and guidance. I was surprised at the ease of the switch from his official business to music and art, and at the thorough knowledge he displayed in every detail of the artistic and business angles of our project. His information was so complete that we were going to be able to put our plan in operation within a few days, and all arrangements were soon made for this civic venture to open at the Manhattan Center within four weeks.

A week later, however, Macklin Marrow became seriously ill and was rushed to the hospital. We learned within the next few days that he would not be able to work for several months, so we were forced to cancel all arrangements.

Having had great hopes for this People's Art Center, we were greatly disappointed at the time to have our plans so abruptly shattered. But now it seems that it was for the best. Newbold Morris, the energetic young chairman of the Board of the City of New York, has opened the City Center for the purpose of bringing the best in art and entertainment to all the people at popular prices.

I was elated when he sent me an invitation the other day to discuss the dance possibilities of the City Center. I was surprised at his knowledge of the dance and skating fields. With him at the helm is my old friend, Macklin Marrow (who is also head of the music department of the OWI, one of the directors of City Center, and giving whatever time he can spare as Art Director). Newbold Morris and Mr. Friedgut are doing a fine job in their handling of City Center. With such personalities in charge, the City Center is bound to become of international importance. Every form of art will be represented there, and I assure you that I will do my best to have all the forms of dance entertainment represented.

So far, Paul Draper has danced there to sold out houses, and the Ballet Russe de Monte Carlo starts its engagement on April 9th. I am glad to see ballet played to the general public. This was our object when we initiated Ballet Theatre and played at the Center Theater to the general public at popular prices.

To further acquaint you with the City Center of Music and Drama, you will find Newbold Morris' own story on page 14.

RUDOLF ORTHWINE
Publisher.

DANCE
MAGAZINE

VOLUME XVIII **april, 1944** NUMBER 4

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The opinions expressed by our contributors are their own and Dance Magazine assumes no responsibility for them.

photo: Seymour

Bette Wharton of the LAMB YOCUM ICE PARADE brings ballet beauty to the ice world, as this photo in the classic ballet manner shows.

Cover: Waldo Peirce, the eminent American painter, catches the essence of the glamour of all backstage at the ballet in this painting called "Back Stage". In a coming issue we are featuring a story about this interesting artist. "Back Stage" is presented through courtesy of the Midtown Galleries, 605 Madison Avenue.

Back Cover: A classical moment of the Ballet Russe de Monte Carlo is caught by Enid, a young artist who is coming into the limelight for her dynamic sketches of dancers and skaters and costume designs.

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Boston: HELEN SCHULTZ — Cuba: FERNANDO ALONSO

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Vol. XVIII No. 4 — DANCE MAGAZINE — APRIL 1944

PUBLISHED MONTHLY BY THE RUDOR PUBLISHING CO., 520 West 34th Street, New York 1, N. Y. Rudolf Orthwine, president and treasurer; Lillian Orthwine, vice-president; Jacob Landau, secretary. Re-entered as second class matter October 16, 1942, at the Post Office at New York, N. Y., under the Act of March 3, 1879. Trade Mark registered.

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photo:- Seymour

DANILOVA, BALLERINA ASSOLUTA

by LUCILE MARSH

To Americans the various ballet ranks and categories leading to prima ballerina assoluta are still something of a mystery, but we all agree that Alexandra Danilova is tops. We decided, therefore, to interview the celebrated ballet star and ask her to throw further light on things ballet.

We found Danilova the sweetest, most charming and most retiring person imaginable offstage. She spoke low and thoughtfully in answer to our many questions.

"Just what is a ballerina assoluta" was the first subject we wanted cleared up.

"In Russia," replied Danilova, "we have a set order and regime for developing the dancer. A child begins when she is eight and a half years old, not before, because the muscles must be allowed to mature before the strenuous work of ballet is given. You can spoil a fine dancer just like a fine race horse by starting too early to train or by training incorrectly.

"In Russia we study until we are sixteen in one school. Then we start dancing in the corps de ballet. Next we become coryphees, and dance special parts given to small groups. The next rank is second dancer, which means we have special small parts and dance in pas de quatre, etc. Then comes 'first dancer' with more important roles, then ballerina, then prima ballerina, and last prima ballerina assoluta, a title given only to the most outstanding ballerina of her time. A prima ballerina assoluta must be able to dance any type of role — classical, dramatic, or character. Her technique must be faultless and her personality vivid and attractive in whatever she dances. She must be greatly beloved by her public to win the coveted title of prima ballerina assoluta. Then she becomes the soloist par excellence in Russia.

"It is quite different in America. If a dancer is blond and sixteen, she's marvelous! Many think it is more important to get into the movies than to become a great dancer. But a great dancer must love dancing better than anything else. She must dedicate her

Left: Alexandra Danilova as the Spanish girl in "Cuckold's Fair". Below: Danilova and Igor Youskevitch dancing against New York's skyline.

photo: Andre de Diennes

life to it.

"To be a classical ballerina you must have the gift of the cool, aloof beauty of the classical. Your appearance must be delicate and elusive, but you must have terrific stamina in your technique and character. You can't hurry the making of a truly classical dancer. She must develop slowly and surely. She must have a tradition to guide her and beautiful examples to inspire her. It took Russia fifty years of ballet before she produced her first great ballerinas!"

"What are the most important personal characteristics for a ballerina?" we then asked.

"Modesty is the most important," replied Danilova without hesitation. "At the moment of her greatest triumph, when the applause of her public is deafening, she must remember how much she still has to accomplish and accept the tribute of her audience with deep gratitude and humility. No matter how great a dancer is, if she takes one too many bows, the audience is shocked at her boldness and vanity. A great artist is never satisfied." (Danilova certainly practices what she preaches. I remember being backstage one night and all during the overture she and Youskevitch practiced their duet. I always think of that now when I see these unknown dancers standing around wasting time at lessons and rehearsals.) "If a dancer does not progress," says Danilova, "she goes backward. The minute you accomplish one goal you must see a higher one ahead."

Danilova has been known to weep at a great ovation given to her by an audience. On one such occasion the tears ran down her cheeks and glistened like sequins on her costume.

"Do you believe in college education for a dancer?"

"A dancer must be educated to be great. Besides our dancing and regular academic studies in Russia, we studied piano and art. Dancers must have an all around education. They must also develop taste. One must learn never to be offended at criticism. I say to the young dancer, worry if the teacher does not criticize you. It is only when you're hopeless that a teacher doesn't bother to criticize you.

"Never overdo," warned Danilova. "Practice regularly and unfailingly every day, then you won't need to overdo with long hours of practice to make up. Do everything that develops your depth and breadth as a person. Dance as many roles as possible to give your talent scope and quality."

"What parts do you love most?" was our next question.

"A ballerina loves all her roles, just like a mother loves all her children. Each is dear for some special reason. One you love because your public adores it. Another you prize because you worked so hard to make it what you wanted it to be. Still another seems to be really you, it is so much like you personally. There are as many reasons for loving a role as there are different roles."

It would take a whole page to list the famous roles in which this lovely ballerina has won acclaim. Of the classical parts, there is her exquisite "Giselle," her glamorous "Swan Lake," "Snow Maiden," — well, we could go on indefinitely. In contrast to her aloof loveliness in these, is her sparkling flair in "Gaite Parisienne" and "Le Beau Danube," "Coppelia" and "Petrouchka"; her dramatic intensity in "Scheherazade," and her quaint humor as the peasant girl in "Igroushki."

In the new ballets she is an exotic Chinese girl in "Red Poppy," a colorful Spanish peasant girl in "Cuckold's Fair," and so it goes. Her scope is as broad as humanity itself.

Her little dream home in Lakewood, New Jersey, is something really out of this world. Her husband, Casimir Kokitch, did the artistic hand carpentry and painting. It is filled with treasures and souvenirs from all over the world.

At their informal little home gatherings, they entertain the elite of the world of art. There is no more charming hostess anywhere than the gay

(*Continued on Page* 40)

Left to right: Frederic Franklin and Danilova in "Le Beau Danube", and a pose of Danilova in the same ballet caught just before her entrance.

A lithograph of Fanny Elssler published in Boston on the cover of the music of two of her popular dances, La Cracovienne and La Gitano. From the private collection of Lillian Moore.

Fanny's Farewell to Italy

by LILLIAN MOORE

A STRANGE twist of fate has allied our country with Italy in the age-old struggle against its traditional enemy, Germany. Today all of northern Italy, including the great cities of Milan and Venice, is under Hitler's domination. A century ago the same section of Italy was ruled by Ferdinand, the unpopular Emperor of Austria. In Italy's struggle to free herself, an unforeseen and tragic part was played by one of the greatest ballerinas of her time, Fanny Elssler.

Elssler was born in Vienna, and began her career there in early childhood, as a member of the ballet at the famous Kartnerthor Theatre. Her first personal success, however, was attained in Italy. When she was only fourteen she journeyed to Naples with an Italian opera and ballet company. She spent three years dancing there and in the smaller towns of the peninsula. The Italians loved Fanny, and the dancing of the brilliant young ballerina gained much warmth of expression and depth of passionate feeling during her stay in sunny Italy. When she returned to Vienna in 1827, Fanny was already a star.

Two years later Elssler met the Chevalier Frederick von Gentz, a political writer in the service of the conservative diplomat, Metternich. Gentz was sixty-five, and Fanny was only nineteen, but his great love for her had a deep and lasting effect on Elssler's life. Both Gentz and Metternich were unshakeably devoted to the Hapsburg Emperors, and Fanny, as a loyal Austrian subject, naturally shared their allegiance. Although Gentz died in 1832, when Elssler was still just on the threshold of her international career, his influence remained with her always.

Like most artists, however, Elssler took no active part in politics. All her time was devoted to the study of her art and to the furtherance of her career. She went from successes in Berlin to triumphs in Paris and London. The great Marie Taglioni found her a formidable rival. Where Taglioni's dancing was a pure emanation of spirit, Fanny's was full of strength and passion, and many critics declared her temperament to be more Latin than German. She had probably absorbed much of the fiery Italian nature during the impressionable years she had spent in Naples.

Fanny Elssler's American tour, which lasted from 1840 to 1842, was one of the great theatrical sensations of the century, comparable only to the furore aroused ten years later by Jenny Lind. At her New York debut, Fanny danced a ballet with an Italian subject, La Tarentule.

Returning to Europe, Fanny danced in London, Berlin and her native Vienna, and then went to Italy for a long series of tours. At this time the whole peninsula was a seething hot-bed of revolutionary feeling and political intrigue. Italy was far from being one united nation. It consisted of a number of small independent states, with varying forms of government. Almost all of them were united, however, in a general hatred of the Austrians who held Lombardy and Venetia under their iron domination. It was positively dangerous for a German artist to venture into this veritable powder-keg of nationalistic fervor, which only awaited the slightest provocation to set off a world-shaking explosion.

In spite of the tenseness of the situation, Elssler was able through her transcendent art to overcome all the prejudices held against her for her nationality. In Milan, Rome, Venice and Naples, she was received with open arms, serenaded, feted, showered with flowers. For four years she danced throughout Italy, appearing in such

(*Continued on Page* 36)

ELSSLER, BALLERINA

and Visit To Yankee Doodle

Talk of putting the life of the glamorous ballerina into a Broadway show makes these sketches especially timely.

by OLIA PHILIPOFF

"As far as dancers are concerned it is not Christopher Columbus who discovered America, but Fanny Elssler." Comment of a last century chronicler.

Fanny Elssler chose the peak of her career as a dancer and a woman to visit America. She left behind in Europe friends and family, countless admirers, adoring critics, her devoted dancing master, Vestris, the gilded Grand Opera of Paris, "the summit of earthly glory."

She started on this crazy venture against the advice of wise well-wishers, accompanied only by her cousin, Katty, "my shadow and memory," as she called her laughingly. The preparations were long and painful, the decision hard to make.

"Well," writes Fanny from Paris in 1840, "I am about to cross the Atlantic and proceed to America. I dare say you have heard of some such place. Since I wrote to you last, I have had a new sensation: I have seen an American. If he is not too fair a specimen of Americanism I shall have nothing to fear for my throat or my pocket. The Americans seem a truly generous people. I hear they give their days to the accumulation of money, but it appears that their nights are devoted to its liberal expenditure."

Under this reassuring impression she steadily arranged her departure, sighing that "in a woman's love of novelty she has spent such sums for dresses that if America does not help to pay she will have to dance in jail."

During her final appearances at the Grand Opera friends dropped in to her dressing room for a chat. Their conversation sent her into a state of panic and she complained bitterly: "I am positively assured by those who have been there that I shall never be paid, that my dressing-room will be regularly robbed, that I shall be hissed if I dare show my legs, but I am incredulous. I am led to hope better things. I am possessed by a deep, ardent, unconquerable desire to behold their far-off land, with its strange people, of whom I heard so much abuse. Come what it may, I declare I WILL GO."

And she went.

In London she boarded the "Great Western" which, "speeding" at seven knots an hour, brought her to New York. Together with her cousin, she stopped at the American Hotel on Broadway. Just opposite was the Park Theatre where she was to perform. As the young women went for a drive through the city they were surprised to find Fanny Elssler's name on the billboards of each of the other five theatres. Upon inquiry, they were told that the managers, desperate at the sight of all their patrons going over to Park Theatre, displayed the following advertisement: "If you don't find any more seats at the Park Theatre to see the famous dancer FANNY ELSSLER then kindly remember that this theatre still exists and is actually showing . . ." and came the regular program.

New York prepared a truly rapturous reception for the great ballerina who

(*Continued on Page* 28)

Fanny Elssler in her dressing room at the Park Theatre. This etching was lent by George Chaffee for the special exhibition, "Dancing Through Two Centuries," at the Modern Museum.

Left: Wendy Toye, English dancer-producer in the Hungarian ballet, "Whitsun King"; Right: Harold Turner, popular English dancer.
photos: Lenare, London

BIRTH OF BALLET IN BRITAIN

by ARNOLD L. HASKELL

EDITOR'S NOTE: Mr. Haskell is a well-known English writer, lecturer, journalist and dance critic who visted the United States with the Russian Ballet in 1933. He is author of many works on the Ballet and its personalities.

THE history of ballet in Britain has been a long one. British ballet is but a recent growth and it is interesting to see in exactly what manner it has come about while its origins are still apparent. Ballet has always been popular with London audiences and the great dancers of the past from Taglioni to Pavlova have enjoyed their greatest triumphs in the London theatre. Adeline Genée came for a few weeks and remained a life-time; Diaghileff learned to rely on the London season more and more; and in recent years de Basil made England his headquarters.

These frequent and welcome foreign invasions had one marked effect, they built up an enthusiastic public, but these were "fans" rather than connoisseurs, who made it practically impossible for the English girl to succeed as a dancer under her own name. No British ballet could establish itself by a direct attack, the final result was only achieved by infiltration. These military terms may seem out of place when writing of the gentlest of the arts, but infiltration is the one word that will accurately describe what happened in the ballet in England.

Anna Pavlova admired the English girl physically, finding her easy to teach and discipline. Gradually she filled her company with English dancers, sometimes under Russian names, as in the case Butsova (neé Boot) but often under their own names. In any case, Pavlova, herself, provided the main attraction so that she could well afford an occasional Smith or Jones in the program.

Serge Diaghileff recruited his company from the Imperial Theaters of Russia and in his case the Russian principal was vital. One English girl, Lydia Sokolova (neé Munnings) became a pioneer in the ballet's great days of 1912, but her artistic naturalization was complete and the secret of her passport was kept for many years. When the Russian revolution shut off the supply of dancers at the source, Diaghileff turned to England, and such Russian names as Savina, Markova and Dolin concealed Russian trained nationals of Britain. The number steadily grew.

During Diaghileff's lifetime an English company was an impossibility, so great was his prestige, but he, himself, foresaw its possibility in the future. With his death, it seemed to many as if ballet were buried with him in Venice, and his company split into small groups vainly sought a leader. Pavlova's death following two years later released a still greater number of English dancers.

It was at the instigation of P. J. S. Richardson, editor of *Dancing Times*, and the present writer that the Camargo Society was formed to try to keep ballet alive and to use the fine material then available. The society was a management without a company or capital. It was able, however, to give a series of Sunday performances to subscribers and a month's season at the Savoy Theatre. For its personnel it relied mainly on Marie Rambert (Mrs. Ashley Dukes) and her pupils whom she had formed into a Ballet Club, and Ninette de Valois, a former Diaghileff soloist with strong ideas of her own, which she was struggling to express with a small group.

The Camargo was a positive success; it launched de Valois herself with Vaughan-William's "Job," and Frederick Ashton with a series of productions, among them "Pomona" (Lambert) and "Facade" (Walton). It also gave opportunities to Antony Tudor and Andree Howard. Its greatest work was to break down the national inferiority complex. Out of it was born the true national ballet, the Sadlers Wells company.

Lillan Baylis, who had added Sadlers Wells to the Old Vic, entrusted Ninette de Valois with the formation of a ballet company with its own school attached. This company relied at first on the great Anglo-Russian ballerina, Alicia Markova, who drew crowded houses to the out of the way theater. The real proof of the vitality of the new ballet came when Markova left to form her own ballet.

The company proved equal to the occasion and produced its own great combination in Margot Fonteyn and the Australian, Robert Helpman. It

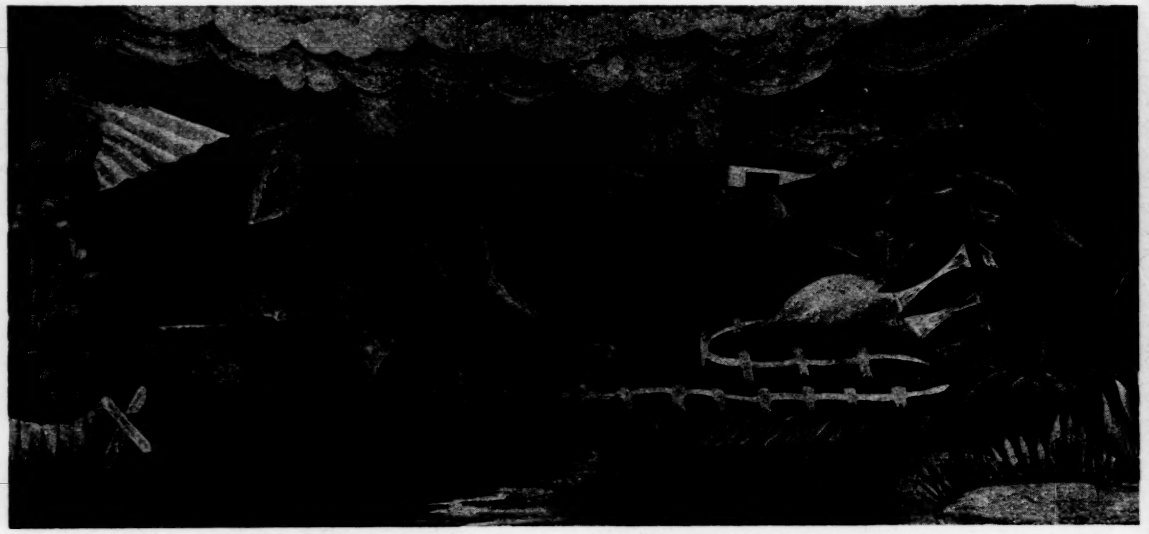
(*Continued on Page* 28)

ANNA PAVLOVA

An exquisite painting by Savely Sorine here published thru the courtesy of the Dance Archives, Museum of Modern Art.

SUGGESTIONS FOR CIVIC BALLET PRODUCTIONS

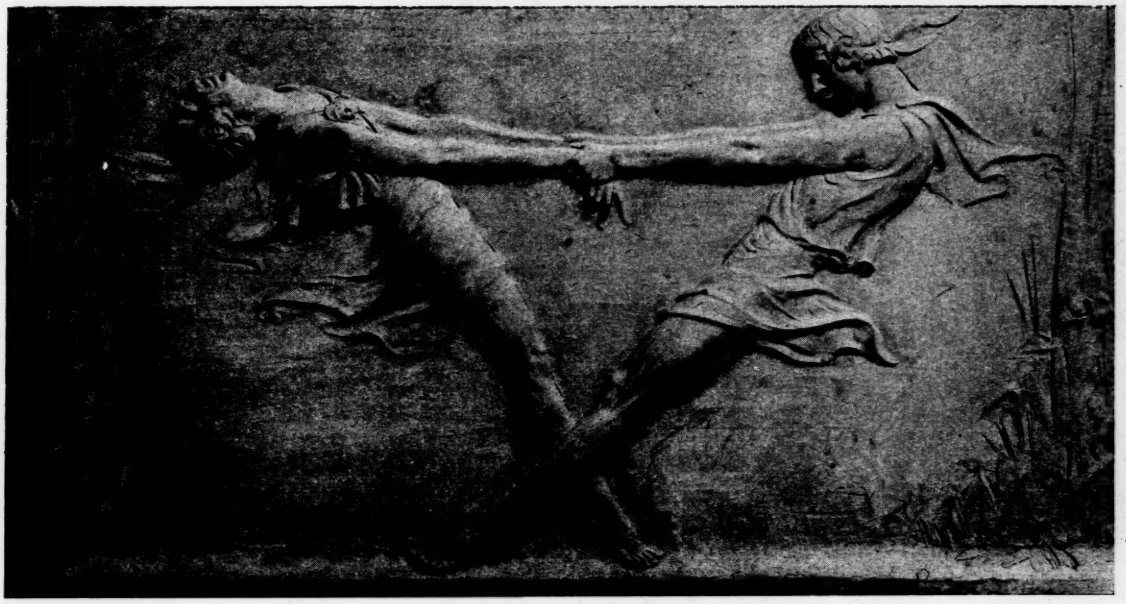
An important part of the Civic Ballet performance is the stage setting in which the dancers perform.



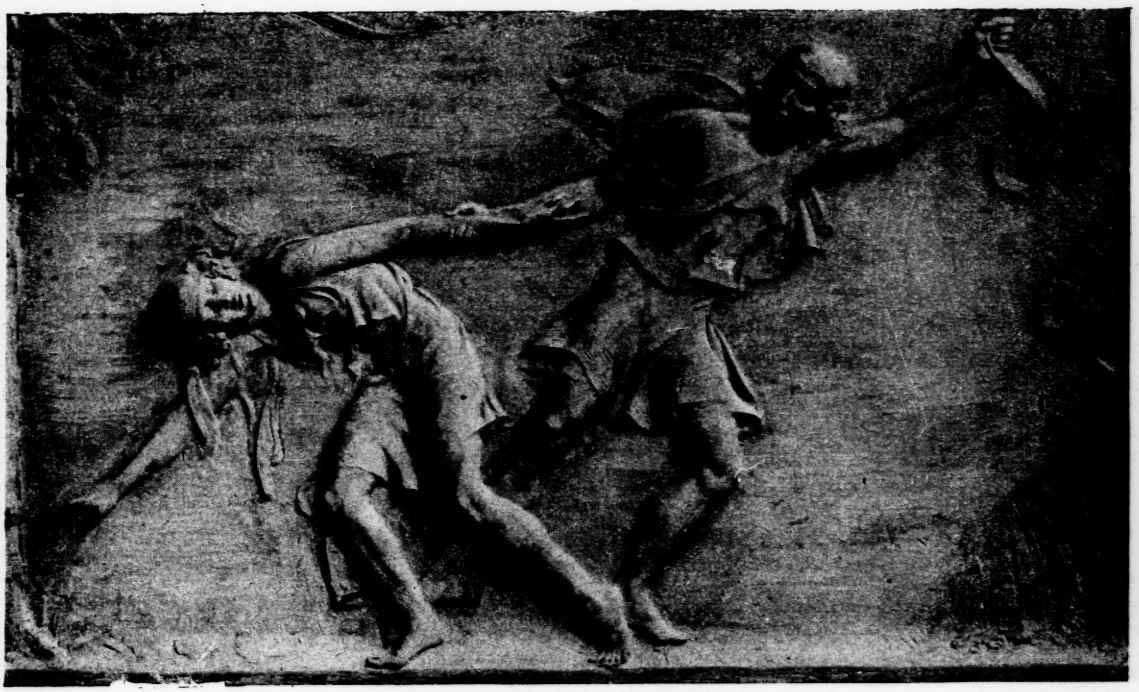
Stage set for "Peter and the Wolf" designed by Lucinda Ballard for its premiere in the Ballet Theatre repertoire, 1940. This ballet is popular with the young and old and also lends itself to amateur production.

Stage set of "Goyesca" designed by Nicholas de Molas for the first season of Ballet Theatre. This gives excellent suggestions for decorative pieces that add depth to stage and afford frequent screened entrances.

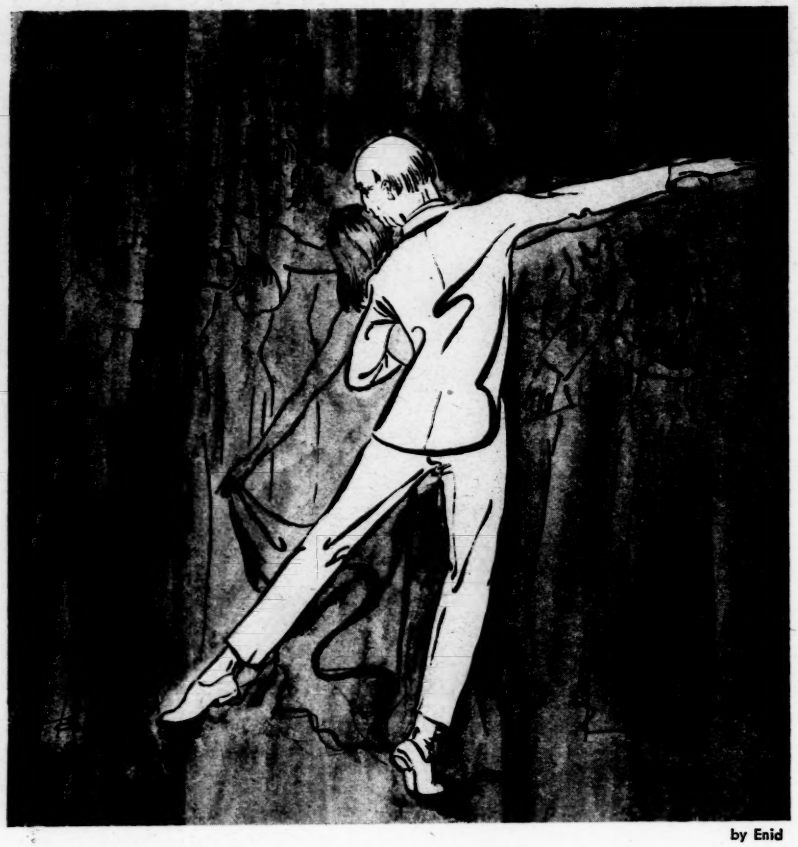
DANCE TAKES PERMANENT FORM IN SCULPTURE



Anna Pavlova and Mikhail Mordkin in their famous "Bacchanale", sculptured by Malvina Hoffman, when Pavlova and Mordkin were the toast of the world.



These were among the first sculptures done by Malvina Hoffman. They were made to form a frieze around the entire London studio of Anna Pavlova.



by Enid

SOMETHING TO LIVE FOR

by FRANKLIN CUMMINGS

A short story of real dance folk from the pen of Terpsichore's newest O. Henry. Dance Magazine readers will remember the story of the Spanish dancer and the bullfighter by the same author.

IN the smoke-filled atmosphere of Paradise Dance Hall, his spectacular grace was remarkable and coupled with his age, it was nothing short of sensational. He must have been in his fifties —a gaunt, desolate figure of a man with suffering written all over his face — but so superb was his artistry on the dance floor that even the jitter-bugging sailors stopped their gyrations long enough to watch him with admiration as he swung his partner through the complicated movements of routines reminiscent of Nijinsky.

When the dance ended he bowed low to the tawdry girl, who giggled idiotically as she took her place again on the hostess line while he, looking very tired and old, joined those of us who were sitting on the long bench reserved for spectators. I moved over and complimented him warmly on his dazzling performance.

"That was nothing," he replied with conviction. "You should have seen me in the old days. I'm really ashamed of how rusty I've gotten."

"On the contrary," I insisted, "your dancing was magnificent. Don't you realize that everybody in the place was looking at you and applauding?"

"That was generous of them, but, Lord knows, I ought to do a lot better. I made my living at it for years. Played the Keith Circuit regularly until I went to France in 1917. Guess you wouldn't remember the dance team of Rex and Baron. I was Rex. When I enlisted my partner joined the Follies and made a great name for herself."

"And what about you?" I asked with genuine interest. "Did you return to your dancing after the war? You must have been a young man still."

"I didn't dance again for twenty years. Good reason, too. You see they never got all of the shrapnel out of me and, for a long time, I didn't have the use of my legs at all. The doctors gave me up long ago, but I'm still hanging on. Guess I'm too ornery to shove off."

"How wonderful that you are able to dance again. It must be a source of great satisfaction to you."

"Oh, well, it gives me something to live for. Lying in bed gets pretty damned tiresome. I'm only allowed to be up a couple of hours a day, and I can only dance once a month. Everytime I step out the doc says I'm committing suicide, but what if I am? It'll be a relief, anyway, to die with my boots on."

"But your dancing is so beautiful, I should think you would rather have your monthly spree in a finer setting than this. You would compel admiration anywhere. A cheap dance hall is hardly worthy of your talent."

"You're wrong, friend. These people here know me. If I kick off here there'll be a few tears shed. I've taught some of these girls all they know about real dancing. If I kicked off in a fancy joint I'd be carted out like a broken-down bum and the management would apologize for the mess I'd made. Well, I guess I've rested enough now, so here goes for another whirl. Think I'll grab Bertha this time. She isn't quite as clumsy as the last girl. Thanks for listening to the story of a has-been. Maybe I ought to say never-was."

Rejuvenation and ectasy shone in his eyes as he walked off to the hostess line.

Members of the Red Army Song and Dance Ensemble entertain a unit of the Mounted Guardsman and Turkmenian Soviet Republic delegation. From "Soviet Art in Wartime".

BALLET IN WARTIME RUSSIA

The following cablegram from Moscow brings interesting news of their newest ballet.

On the fiftieth anniversary of Tschaikovsky's death, the scenario and score of a new ballet to the music of the great Russian composer was completed in Moscow.

Boris Asafyev, Leningrad choreographer, selected from the musical heritage of Tschaikovsky all his works which directly or indirectly touched upon his favorite theme, "Love is stronger than death". Thus was born the ballet, "Love of the Snow Maiden". In Tschaikovsky's favorite fairy tale form, Asafyev made use in this ballet of childishly simple souls in a fabulous winter kingdom personified by Grandpa Frost. Sniegurochka, the playful self-willed snow maiden, is his beloved grandchild. She is disturbed from her childish joys by a handsome and fearless village Youth. Overcome by anger, Frost, together with Spring, drive the rural stranger from the forest. But warm Russian song had entered the soul of the snow maiden and excited her drawing her towards the world of humans. But however much Sniegurochka tries to mingle with the humans to play with the children, she fails, for being without a body, she is invisible. She attains human aspect by embodying herself in a snow statue made by the children. But Sniegurochka finds that it isn't enough to become human externally. What is most difficult is to obtain a human soul, to feel, to experience, to become sympathetic through suffering and struggle.

The snow maiden again meets the Youth who had disturbed her peace of mind. He is tender and ardent and displays an ever growing attraction towards Sniegurochka. The snow maiden dreams because of the feelings he excites in her, but she fears to accept the sufferings which would turn her into an adult.

Meanwhile spring approaches. The hero is betrothed to Sniegurochka. She is tormented with the trepidation of love. Her grandfather, full of grief and dread, and fearing that his beloved snow maiden will perish, attempts to bring her back to the forest, but all in vain. Sniegurochka seeks her hero and yearns for his caress. Passions are maturing in her, and in nature, too, comes a moment of outburst. The ice is breaking and beginning to move. Agitated by love and frightened by struggle, the snow maiden runs to the forest to her grandfather. On the eve of spring, the birds fly up to the forest and spring drives forth from the forest Grandpa Frost, who has outstayed his leave. With a lullaby he rocks the suffering snow maiden to sleep and is about to start on his distant voyage, but at this moment the Youth appears; he has come for Sniegurochka. The snow maiden, of necessity trying to make a choice between her grandfather and the Youth, creates a storm in nature, a struggle between the forces of winter and the forces of spring.

Spring conquers winter. In a victorious song of triumphant love the snow maiden and the Youth express exuberant blossoming nature. The chorus of spring voices is from Tschaikovsky's ballad, "That Was in Early Spring".

Such are the contours of this new fourth ballet which will be a tribute to the genius of Tschaikovsky. "Sniegurochka" is being produced by the Moscow Imperial Theatre. Two great artists of the Russian theatre, Constantine Stanislavsky and Vladimir Nemirovich Danchenky, will direct the work.

Russian soldiers dancing the ancient "sword dance". These photos come to DANCE Magazine through courtesy of the National Council of Soviet-American Friendship.

CITY CENTER OF MUSIC AND DRAMA

by NEWBOLD MORRIS

The best in art is available to public at popular prices by Mayor's new project.

At the inaugural concert of the New York City Center, given by the New York Philharmonic Symphony Orchestra under the direction of Dr. Rodzinski. Left to right: Deems Taylor; Newbold Morris, Chairman of the Board; Gertrude Lawrence; Elmer Rice; and Harry Friedgut.

There is a vast, almost unknown, audience of music lovers and would-be theatre-goers in the City of New York. Perhaps as many as a million of our fellow-citizens are not able to hear the best music or see the best Broadway productions because box office prices are beyond their reach. Yet, they have taste, a sense of appreciation and a craving for the finer things of life.

During the past decade the working people in America have made great progress in their quest for improved working conditions. While some of the peaks of prosperity have been leveled off, the income of the average man and woman who have to work for a living has been lifted. With more time for leisure and a little more purchasing power, the spiritual and cultural aspects of our national life are developing rapidly. Some, it is true, may frown at this change but the fact is that it is here and must be accepted.

No longer will the creation of great works of art depend on encouragement from a few wealthy connoisseurs. There is plenty of native American talent seeking an outlet. As Mayor LaGuardia has said, at the time of the Renaissance art depended on the clergy and the nobility for encouragement. In our own time, a few persons of great wealth determine whether or not new talent should be developed and preserved for posterity. In the America of tomorrow and particularly in our own city, which through the force of circumstances has become the center of the arts, the patrons will be the people.

photo: Sozio

Instead of the traditional ballet, the star of "Carmen," Jennie Tourel, center, danced a gypsy dance with Pilar Gomez and Giovanni Rozzino.

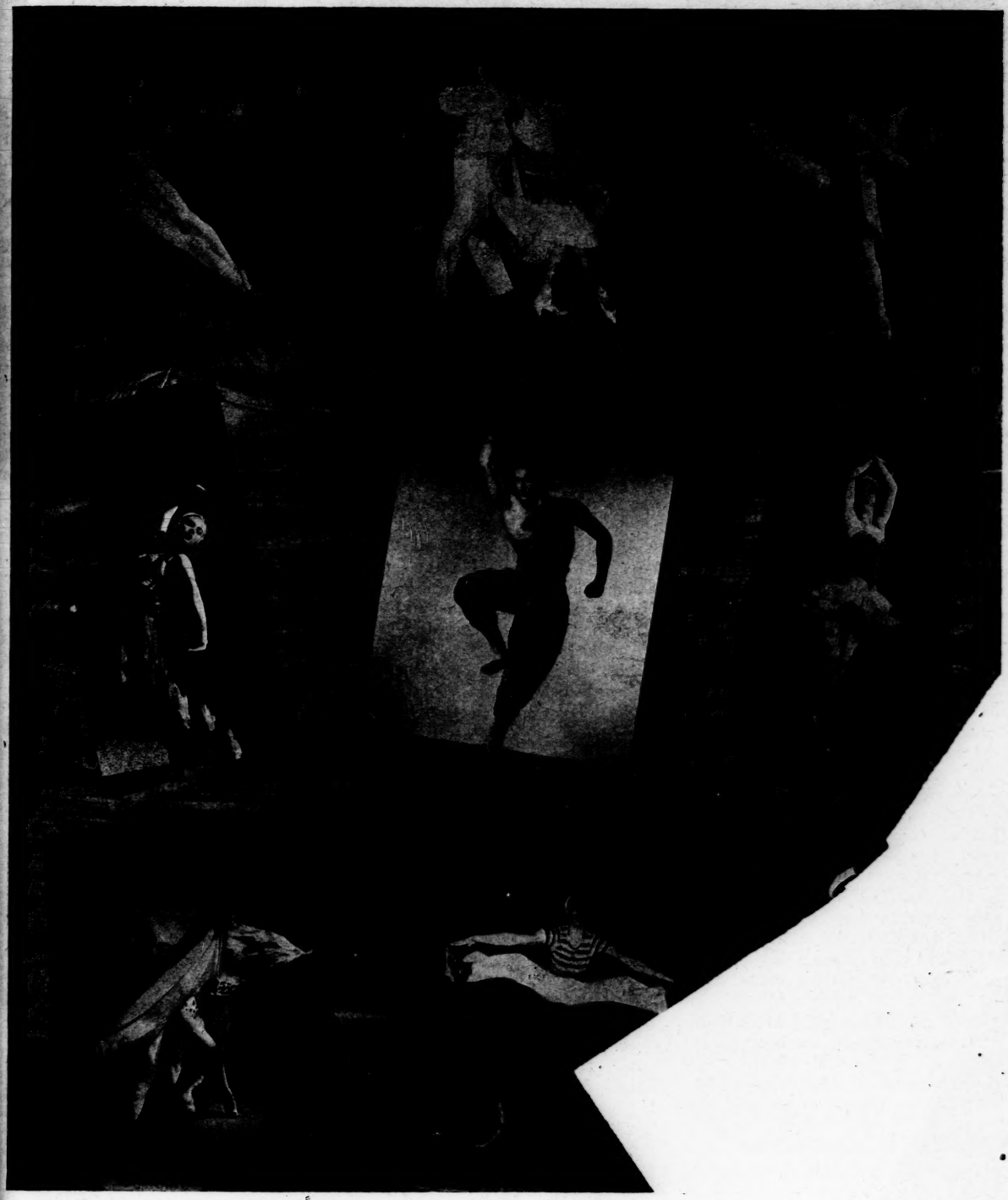
It seems only yesterday that Mayor LaGuardia asked me to act as the city's representative on the WPA Music Project in 1938. But through the past five years, a great deal has happened. I remember looking over the work of that project until the time I came into the picture. Two symphony orchestras, a symphonic band, musical ensembles, and a choral group were giving happiness to our people in various sections of the city with concerts, free of charge.

I fell into conversation with the members of the New York City Symphony Orchestra which played to desultory audiences in the Washington Irving High School on Sunday evenings. Two or three hundred people would wander into the school auditorium to listen to the works of Mozart, Beethoven and Bach. But there was something missing. The faces of these musicians, who were out of work through no fault of their own and on a work relief project to keep them alive and their skills in repair, were dejected and discouraged. The future seemed to have no hope for them. Most of them had played in some of the premier orchestras of the world. One older gentleman had been concertmeister under Tschaikowsky in the St. Petersburg orchestra before the World War. I asked these musicians if they would like to play to a great audience of six thousand people who paid admission to hear the New York City Symphony Orchestra. The expression on their faces was such that I felt I had to come through with an implied promise.

The next day I went to see Nelson Rockefeller who was in charge of the Rockefeller family real estate. I told him I would like to have the Center Theatre on the corner of 49th Street and Sixth Avenue. He asked, "What do you want it for?" I replied, "For

(*Continued on Page* 26)

ARTISTS OF MONTE CARLO BALLET RUSSE



Top row, left to right: Leon Danielian in "Bluebird"; Frederic Franklin and Alexandra Danilov. in "Serenade". Middle row: Maria Tallchief in "Ancient Russia"; Igor Youskevitch in "The Red Po Ruthanna Boris in "The Red Poppy"; Alexander Goudovitch in "The Red Poppy"; and Frederic Franklin.

Constantine catches a camera-full this time. Left to right: Nora Kaye, Rosella Hightower, Anton Dolin, Lillian Harvey, Nana Gollnar, and Janet Reed. What a pas de quatre this was!

WEST COAST NEWS

by CONSTANTINE

I deserted the ballet long enough to go to San Francisco, where Mia Slavenska and her Ensemble were appearing at the Opera House. Mia is dancing divinely and never looked more beautiful. Her "Trilogy" is composed of three choreographic gems set to Chopin's piano concerto. David Tihmar's "Belle Starr" is a sincere effort based on a legend that is stemmed from American folklore. It suffers a bit from the lack of scenery but when the middle section is tightened this will be a fine contribution to the American classics.

There was never a more surprised pair of dancers than Mia and David when I walked into their dressing rooms. Much to my delight, I discovered that we were to be on the same train to Los Angeles. It was Mia's birthday and in true Balkan tyle, the treat was on her and the erry time that we had on the train s one for the proverbial books. ack in Hollywood, Mr. Hurok me a free rein, and once again I d my insatiable appetite for ictures. I even persuaded Mr. pose for a classical arabesque. Harvey dropped backstage Dolin while I was taking lovely "Pas de Quatre" his informal pic. Then glevsky hobnobbing with on.. Here's one of them, too. You see they are in deep discussion of the ballet program.

Agnes De Mille presented "Tally-ho" amidst rousing cheers. Anton Dolin, Janet Reed, Lucia Chase and Hugh Laing were in humorously good form and thanks to Mr. Hurok DANCE Magazine had the photographic scoop on Miss De Mille's zestful new ballet.

Nora Kaye and Rosella Hightower came over for a cooperative sitting. One took poses and action pix while the other changed. We had a barrel of fun with some good pictures of "Aleko," Pas de Deuxs, "Dim Lustre" and "Mlle. Angot" to boot.

Right here, may I get a word in about some of the dancers that I've had the displeasure to sit with or listen to during the intermissions. When, after an enchanting performance of "Swan Lake," their only observation was that the ballerina's knee was not pulled tendon tight in a certain developpe, or that Hagar looked haggard at the end of Tudor's great emotional ballet "Pillar of Fire." Another was certain that Alicia Markova couldn't do classical roles again after her operation because all she did on the opening night was "Romeo and Juliet" and left the two classical roles to Nana Gollnar. (Alicia finished the season with a sublime pas de deux and the prelude in "Les Sylphides".)

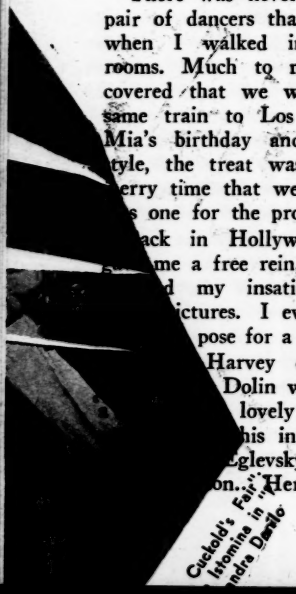
We all appreciate constructive criticism and suggestions but it seems like this breed of dancers go to performances only to find topics for ridicule. I have recommended to many of them that they confine these brutal criticisms to themselves, when, or if, they reach the peak that the artist has attained whom they are presuming to criticize.

It is so unfortunate that so many dancers are not developed enough emotionally to forget themselves while top-notch artists are performing their difficult roles in great ballets. Being tactful at the moment, I have not mentioned names, but let the shoe fit where it may.

On the last night I went to a farewell party given for some of the company by Mr. and Mrs. Bill Carter in Beverly Hills. Harry Mines, Anne Shirley, Nora Kaye, Antony Tudor (whom I cornered for an interview on his choreographic ideas), Muriel Bentley, John Kriza, Hugh Laing and Jerry Bos were accounted for before I lost count. We sat up until all hours and what tales were told! The sturdier ones accompanied the dancers to the train at dawn and off they went to their next date in Spokane.

photo: Constantine

Stars of moviedom and ballet world get together. First dancer, Andre Eglevsky, in deep conversation with no other than the beauteous Greer Garson.



Cuckold's Fair
Istomina in
ndra Danilo

12 MIDNIGHT — by CINDERELLA

To cosmopolitan and adventurous spirits whose rovings are necessarily curtailed in this year 1944, I would suggest the Island of Manhattan for exploration. It might even lead to the discovery of the long-sought Fountain of Youth. Certainly, within its boundaries is the River of Forgetfulness, but that should be mapped so that we may steer clear of its deep waters and still find its many oases. Yes, the Island of Manhattan will be found to be a miniature world in itself. There is El Chico, a castle from Spain; the Barn, a sample of New England; Bal Tabarin, Coq Rouge, Paris Qui Chante, Versailles, all bits of Paris; Casino Russe, Russian Kretchma, Yar Russian Restaurant, featuring colorful Russian atmosphere; Castleholm from Sweden; Wivel of Scandanavian origin; Casbah with Arabian background; Dixie from the sunny South with its Plantation Room; Gay Continental with its Viennese accents, and endless world-wide variety and excitement in trips to El Morocco, Latin Quarter, Monte Carlo, Hurricane, La Martinique, Ubangi, all in all covering distances in one evening all the way from St. Moritz to Zanzibar.

It is nice in this day when travel in distant lands with its search for the new and exotic is not permitted, that these little bits of heaven, beauty and charm have been snatched from these far off places and set right down in our midst, a matter of mere commuting instead of a globe-trotting expedition.

Such a place is the Hawaiian Room in the Lexington Hotel in New York. Officially named by Governor Joseph B. Poindexter of Hawaii "The Eastern Outpost of Hawaii," it can be proud of the job it has done in bringing the scenery, music, dancing, costuming, native foods and drinks, customs and spirit of the Islands so close that we need not forget them for the duration.

It took imagination and real desire to share the beauties of the Pacific Islands to create this Hawaiian paradise in the confines of a New York skyscraper. The visitor should approach it therefore with imagination. On arriving you receive the traditional lei that is presented to visitors landing on tropical shores. The actual latitude and longitude of New York do not interfere with enjoying this ceremony right here and now, and learning about it in this dress rehearsal for the time when you actually step on Hawaiian soil. The lei is placed about your neck by Ann Kanihomariolekeohokalole as she greets you with the word "Aloha." It will be a real accomplishment if you can master this name so that you can say Aloha to this charming lady and address her by name when you leave. Aloha is a word of many meanings, "Good morning," "Goodbye," "Till we meet again," and a climactic meaning, "I love you." So if you use this charming, all-purpose phrase and are misunderstood, don't say we didn't give you ample warning. Sometimes Anna, with an eye for romance, suggests that the escort put the lei around his partner's neck. He then has the privilege of kissing her. Many were glad to learn of this quaint, native custom. The Hawaiian lei is made of the cultivated or wild ginger flower, pikake, white and yellow and very fragrant.

Tropical palms circle the spacious dance floor. Through great plate glass windows, you gaze out upon the shore, the sea with its rolling and foaming surf to distant horizons, or to gardens, green hills, and sapphire skies. Through one window you get the effect of seeing a tropical storm, with beating rain and flashes of lightning on the ocean. The singing melodic tones of the South Sea music harmonize it all and supply the elusive touch. You are happy and relaxed; you dance better than usual.

The beautiful music played by Lani McIntire, musician, singer, composer, and leader of his Hawaiian Band includes a wide range of selections from the most primitive pagan music to the latest American song hits. The Hawaiian music has been influenced by the Portuguese, Spanish, German and American settlers in the islands. Their original music was the chant. Not until Captain Berger came to the Islands in 1800 did they learn to play on instruments and have a band. He organized the First Royal Hawaiian Band which has continued from that period to the present. The selections played by Lani McIntire include "Hawaiian

(*Continued on Page* 36)

Lani McIntire, singing maestro from Hawaii, with his orchestra and the Honolulu Maids, who bring the native music and dance to New Yorkers at Hotel Lexington.

photo: Sutton News Service

Left: Celli, using gym chairs as bars, improvised a ballet studio in gymnasium of the Mississippi State College and gave a ballet lesson to 200 coeds. Below: The Maestro in a happy mood.

photo: de Gueldre

MAKING A DANCE STAR

An interview with Vincenzo Celli reveals the arduous training of real ballerinas.

When an exquisite ballerina floats onto the stage, executes a tour jeté and lands like thistle down in an indescribably beautiful arabesque, we are apt to think she is a creature from another world that magically appears at the first strains of the overture and just as miraculously disappears when the last burst of applause has died away.

Just so when a gorgeous first dancer bounds onto the stage with a grand jeté, lifts himself into the air for an entrechat huit and finishes with a triple pirouette in air, we sigh and say, "A young god!"

Yes, truly, those gorgeous artists of the dance are made on a godly plan, but back of each great artist there is a great teacher who has nurtured this god given talent to its divine destiny. It takes a great pupil and a great master to make a great dancer.

It was no chance decision that we chose Vincenzo Celli as the teacher to interview on the making of a dancing star. Celli, himself, was a first dancer at the age of nineteen, and thereafter hailed as Italy's greatest dancer. He was also the last pupil of the great master, Cecchetti, and inherited the position of master of ballet at La Scala, Milan, at twenty-one, where he danced under the batons of the celebrated Toscanini, Richard Strauss, Stravinsky, and others. Still in his prime as a classical dancer and choreographer, he decided to retire and devote his life to teaching

We found Celli at his studio at 1697 Broadway, just starting a class. We were struck by the quiet dignity of both pupils and teacher. Everyone concentrated on the work at hand — petits battements, ronde de jambes, plié changement, développée — in unbroken succession.

Maestro Celli watches with an eagle eye. With his cane he taps a relaxed arch, a lazy thigh, a slumped hip, a drooping back. Now with severity, then with humor, again with great kindliness he admonishes, ridicules and coaxes them into perfection. Yes, Celli is a real teacher.

"Move away from that mirror, Phyllis, before you get a Narcissus complex . . . Don't twist, Marianne. Do you want to look like a human pretzel? . . . Dance strong, Diane, you are flopping . . . Come, come, are you dying, Dorothy? But we're not doing the Dying Swan today. Wait until next week or later . . . Yes, yes, that's right . . . It is the other left foot, Mary . . . Patricia, lift your head like a Sugar Plum Fairy, not like a Brunhilde." Or to a little girl who is dancing at one of the swanky nightclubs, "Must do better than that, Irene. People pay $20 to see you dance. You must give them their money's worth."

Another moment the master is all sympathy and understanding and takes time to show a student exactly where she is having trouble. "You lose your ballon because you stop dancing. Sustain the movement until the end of the dance. Be sure to go all the way down on your heel when you land and plié, so you will be ready to go up again. Try now. Yes, yes. That's it." Again in the grand jeté and tour jeté. "Ssh, ssh! I hear you. If you make a noise in landing, you are not doing it correctly." And so it goes, with meticulous attention, to every detail, and to every pupil. The result is that every student can do every step, not perfectly, to be sure, and they are not all prima ballerinas, but as Celli puts it, "There

are no inferiority complexes here. They can all do things because the mechanical part of ballet can be taught and learned. The spiritual part, that is up to the personal development of each student."

But Celli starts them on that development, too, by insisting on absolute simplicity, sincerity and unaffected dedication to their work.

"No personal idiosyncrasies are ever allowed to enter here," says Maestro Celli.

He believes in the classical system as it has come down from Blasis, through LePri, then Cecchetti. The eight directions of the body, the impeccable port de bras, and the eight irrevocable principal arabesques. Each day in the week there is a different program for students. At Celli's they are given the whole of classical background. Bar, center practice, adagio, batterie, allegri-toe, enchainments, and last but not least, the classic repertoire. If they are not ballerinas when Celli gets through with them, it isn't his fault.

"Jobs?" you ask.

"When they are ready, there is always a job waiting", says Celli, but he never promises a job. "The job should be the result of accomplishment, not the goal. My students do not get jobs because they are my pupils. No teacher should ever promise that. My students get jobs because they can deliver the goods."

It is true. Celli's students can be found in every ballet company, in shows, featured at presentation houses, etc., but that is taken for granted.

Celli studies each pupil. "In singing there are coloraturas, lyric and dramatic sopranos, contraltos, etc. So it is in dancing. Some are classical ballerinas, others comediennes, some character dancers, and so it goes. Each must find his rightful place and be happy doing that to perfection", preaches Celli.

He never takes children under eight. His professional students come every day for a lesson. Each one must fit into the routine of the school, whether she or he be a beginner or a prima ballerina (and Celli has plenty of them.)

"I began with two pupils", said Celli. "I have built my school the hard way because it is my life's work and I must have it ideal. I am giving my life to teaching, so my students must give theirs to learning or they cannot stay in my school. There is no place for show-offs, dilettantes or spoiled children. I was told, that strict discipline and thorough teaching, would not go in America. But they were wrong! The American girls and boys are wonderful!! They only need proper leadership to make them serious, devoted students. One day I came to class and there were too many pupils. They filled the room and lined up out to the hall. It was an invasion!

"First, I spent time, learning English so I could make myself understood. Now I give the students the French terms and the Italian terms and explain them in simple English. The American boys and girls are smart, quick to learn, full of energy and ambition. But, lacking tradition, they must be held up to the highest standard of which they are capable. That is what I intend to do in my school."

photo: Constantine

Celli congratulates Anton Dolin and Alicia Markova after a gala performance of "Giselle."

Celli lives wholly for his work. During his years as Ballet Master and Principal Dancer of La Scala, Milan, Ballet Russe, etc., he has naturally taught practically every well known

(*Continued on Page* 38)

Below left: Mia Slavenska shows her enthusiasm for her ballet teacher. Right: Celli with three of his distinguished male stars, George Zoritch, Anton Dolin and David Tihmar.

photo: Constantine

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News, Cues and Hullabaloos

Our fans certainly keep us posted on what the dancers do on the road. Here are typical reports: From Atlanta, "Leon Danielian is certainly my bet for the future male dancer of America. I have never seen better, more clear-cut, effortless movements" . . . Betty Holliday King writes us from Akron, Ohio: "At our school we have so enjoyed the article on Slavenska. We saw her concert last week in Cleveland and certainly agree with you. Never have I witnessed a program more artistic and finished. Everything was so completely thought out and planned that those in the audience sensed the ease and the inner tranquillity of the artists. The whole evening was a joy—the joy of art, youth and beauty."

Georgie Tapps danced at the Rio Cabana . . . Chandra Kaly with his group at the Mayfair Room . . . Nick Long, Jr. at the Empire Room . . . and Inez Clavijo did a ballet solo with the Dorothy Dorben Dancers in the Marine Dining Room at the Edgewater Beach Hotel . . . The Dorothy Hild Dancers are starting their second year at the Latin Quarter.

Slavenska's two performances in Chicago were complete sellouts . . .

Phoebe Diane, of the team Diaz and Diane, is now in New York, the happy bride of Sergeant Harold Passino. She will teach dancing in New York while her husband is in the service.

photo: Nelidoff

The Chicago Theatre Ballet directed by Dorothy Hild appeared in two numbers in the show that was given February 4th to 25th. There was a sparkling Brazilian dance and a Night and Day number that was much more interesting than the work usually given to the line girls. Miss Hild is particularly good at arranging numbers that utilize the dancers in ballet formations rather than in the monotony of a line.

Pearl Primus will be presented in solo concert at the Theresa Kaufman auditorium on April 22nd. This is good news for the many fans who found her January concert sold out weeks in advance.

Mary Taylor, who has skated in many of Sonja Henie's ice shows, has gone to Alaska through the U.S.O. Camp-Shows to be Queen of the Winter Carnival there. She was flown by bomber from Seattle and expects to return to the states in April . . . Gene Theslof was given leave to rehearse and skate with Ann Taylor in a Treasury Department Bond Show. They were skating for the first time in two years in Hollywood. Just after Gene reported back to the base he received notice that he would receive his Medical Discharge Papers. So Ann and Gene will be back in the ice-skating business once again . . . After competing in the International Figure-Skating Tournament, Dorothy Goos appeared in ice carnivals in Ottawa, Buffalo and Baltimore.

On March 1st Jan Veen's ballet "Hudson River Legend", based on the Legend of Sleepy Hollow by Washington Irving, had its premiere in Boston with Arthur Fiedler conducting the Symphony Orchestra. The music for the ballet was composed by Joseph Wagner and conducted by him at a repeat performance. Also on the program was Voelker's "Goose Lake" in which Marion Kirk of DANCE Magazine danced the lead.

February Recreation Magazine gives some illuminating statistics on what Junior and Senior High School students are doing and liking for recreation. Junior High School boys forgot to mention dancing, but the girls rated it second only to swimming. Both Senior High boys and girls

photo: David Royter

Valya Valentinoff, starring in the successful new show, "Follow the Girls", has just received his 1A classification for the armed service.

rated it as a popular recreation but it was more popular with the girls. An old problem but easily solved if the dancing teachers would put their heads together . . . THE JOURNAL OF HEALTH AND PHYSICAL EDUCATION dedicated its February issue to R. TAIT MCKENZIE and made a splendid memorial of it. The fine photographs of the artist-athlete in action will be of special interest to men dancers.

One of the cleverest publicity stunts the dance has had for a long time was LA MERI's translation of "Swan Lake" into the dance idiom of India. It even brought the DAILY NEWS to review it! We remember how indignant Director Carreras was at DANCE Magazine's all-ballet issue last April, and his heated remarks about one "Swan Lake" and its qualities as a museum piece. Well, the School of Natya certainly breathed a new life into it, if it did have to go back further into the past to do it. More than that, the program was so well thought out and built toward the understanding of the project that it should be repeated in toto until every dancer and teacher has had a chance to see it. LA MERI was a beautiful and alluring oriental Swan Queen; ALDO CADENA, a charming Prince; GINA, a dramatic sorcerer, and the whole company right on its toes (if not *sur les pointes*). The choreography was witty and imaginative, the costuming gorgeous, and the production smooth and well planned. The most important aspect of the experiment,

(*Continued on Page* 22)

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MORE NEWS & CUES

(*Continued from Page* 21)

however, is the fact that it gives a dramatic comparison of techniques which should greatly help the dance profession to see how near (and dear) all dance expression is.

A little Canadian girl, meaning to address her idol, IGOR YOUSKEVITCH, with utmost respect, addressed his fan letter Monsignor Youskevitch (a high ranking Catholic prelate) instead of Monsieur Youskevitch.

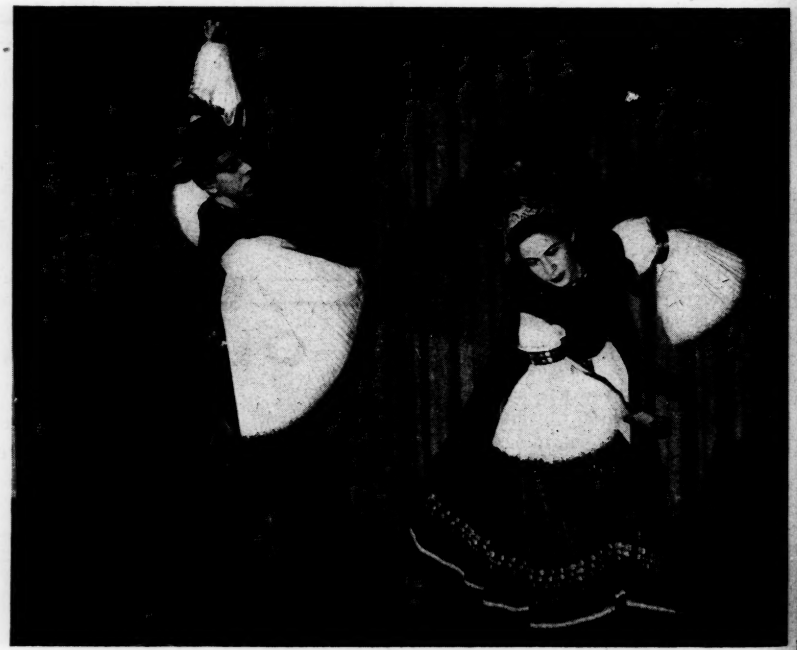
We hear there are more stage, orchestra, and costume rehearsals for AGNES DE MILLE's new but short ballet, designed on "simple lines", than for many a Broadway production, but that's as it should be! Like the man who was asked to make a speech. He replied that he didn't think he had sufficient time to prepare it. "Oh, we just want you to talk for three minutes," said the Chairman. "In that case, I'm sure I won't have time to prepare, but if you let me talk for two hours, I'll do it extemporaneously!" AGNES DE MILLE will play the leading role in her new eighteenth century ballet for the premiere performance. JANET REED will probably replace her later. Other leading dancers in the new ballet will be HUGH LAING, LUCIA CHASE and ANTON DOLIN.

MIA SLAVENSKA and DAVID TIHMAR took time out on their arduous itinerary to write us: "The tour is progressing beautifully and we have not had too difficult a time with transportation so far . . . On our free days, which are few, we give performances at nearby Army Camps. They have been most successful and really a lot of fun since the fellows are so enthusiastic and forthright in their appreciation. Think this is somewhat of a surprise to 'the powers that be' as they thought our art would be too 'highbrow' for this 'cross-section' audience. Needless to say, this wonderful reception makes us very happy, proving ourselves, as 'twere, in an acid test."

HARRIETTE HENNING, Metropolitan Ballet dancer and Broadway star, is now entertaining servicemen in Central Africa with a USO show. Miss Henning spent five years with the Metropolitan Ballet, later joined the American Ballet Company under George Balanchine and then went into a musical comedy career as a solo dancer and choreographer for Marc Connelly's "Two Bouquets". She is a

Trudy Goth and Henry Shwarze in a Hungarian Dance to music by Bartok which they performed recently at one of their series of studio recitals.

photo: Hoeller



Angna Enters adds another score to her versatile career by the publication of her new autobiographical book which is called "Silly Girl."

veteran USO Camp Show performer.

In line with increased military action on foreign soil, USO Camp Shows has stepped up its overseas program during the past year. Now, 311 entertainers are playing exclusively to soldier-sailor audiences in every theatre of war. A year ago there were 54 Camp Show artists overseas. On the home front, Camp Show performers played to total audiences of 21,143,364 servicemen in continental United States. Attendance figures at overseas performances are not disclosed for reasons of security. During this period 487 entertainers were sent overseas.

PFC. JOSE LIMON danced in Richmond, Virginia with the Camp Lee Concert Dance Group for the benefit of the Welfare and Recreation Fund.

We are glad to hear that RICHARD REED is well enough to return to Ballet Theatre. . . . Ceremonies honoring the Village Barn's ballerina, GERRI GALE, were held at the Barn recently when a member of the 7th Regiment of Camp Crowder named her "20/20 Girl, because she's a perfect vision" . . . The first of a series of monthly Spanish Fiestas was held at the DE REVUELTA Studios on February 29th . . . ALEXANDRE GAVRILOV, remembered as the dancer and producer of the "Ballet Moderne", has just accepted the post of head of the ballet department of the Cape Cod Musical Arts Center, East Brewster, Mass. which will open on June 29th.

DOROTHY BARRET once again charmed her enthusiastic following with a well-chosen program of dances where the important and frivolous, the humorous and serious were skillfully mingled. The satire on the Sinatra fans was marvelous! "Last Performance" also stood out. Why don't more young dancers give these simple delightful programs for their friends without all this to-do about downtown theatres, newspaper reviews and such non-essentials?

Gomez and Beatrice were at the Chicago Theatre for two weeks beginning March 3rd. The Dorothy Hild Ballet danced two attractive numbers on the same bill.

The Chicago Daily Times put on an Ice Show that netted several million dollars in a bond selling campaign. Besides local stars the show included Skippy Baxter, Leo Freisinger, Meryl Baxter, Charles Slagle, Robin Lee, Pamela Prior, Ann Robinson, Betty Brown Lee and Al Surette.

Ice-Capades played to capacity audiences in Chicago.

Our "calling-all-artists-for-the-March-edition" brought us a most courteous and enthusiastic response from OREST SERGIEVSKY, formerly of the Original Ballet Russe. Mr. Sergievsky regrets that he has no further need for professional publicity, as he is now serving in the Army Air Forces at Camp Campbell, Kentucky.

BHUPESH GUHA and SUSHILA, native exponents of Hindu dance, presented a program of the music and dance of India at the University of Pennsylvania on February 20th . . . On March 28th, these Hindu dancers gave a program of East Indian dances for the benefit of the Indian Famine and Medical Aid. On April 1st, they presented native dances at the All Nations Festival held at Times Hall, after which they left for a tour of the west coast and Mexico . . . BELLA REINE gave a dance concert at New York Town Hall on March 8th . . . JOE LEVINOFF flew to Trenton to dance in the local opera there with VIRGINIA MOORE in "Carmen", and again to Providence on a similar mission . . . CAROL FOX spent her mid-term school vacation dancing in the Radio City Music Hall Ballet . . . ROSARIO and ANTONIO scored a

(*Continued from Page* 28)

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photo: Vandamm

Carol Lynne as the eloquent autumn leaf in the "Ballet of Autumn Leaves" at Center Theatre's "Stars on Ice". Choreography is by Catherine Littlefield. Skippy Baxter as he played the part of the wind before he entered the service.

CAROL LYNNE, ICE BALLERINA

by MARY LEWIS

Biographical notes et cetera on one of the youngest of our ballerinas of the frozen stage

Carol Lynne has been Center Theatre's ice ballerina for three whole years; but she is just eighteen now. That made her fifteen when she came to New York. To continue our backward biography of this phenomenal young star, she came to Center Theatre from starring in tank shows, and before that, toured Canada's arenas. That brings us almost back to the time she first put on skates at thirteen years of age. The third time she skated she was spotted by Henry Lee (Norwegian Figure Skating Champion in 1935 and '36). He taught her and she became his partner.

But since we are bent on going backward, Carol Lynne really began her career as an acrobatic dancer at the ripe old age of nine years. She did tumbling, balance stunts, and controlled acrobatics at this time. At one performance her ruff was too tight, so when she started to do a chest roll, it cut off her wind and she fainted standing on her head. When she came to she thought she was getting up in the morning and wondered what the terrific noise was. It was the audience applauding her for standing on her head so long. Well, anyway, she still believes in acrobatics and says that training gave her strength, balance and flexibility for skating.

But probing deeper into the dark past of the young artist, we find that she danced practically from babyhood and was born in Nebraska where her folks were cattle ranchers. Carol has French, Irish, Scotch, Welsh, and Syrian blood in her veins, and is a most striking beauty. Tall and slender appearing, she has the strength of a young tigress. Her hair is wavy and black, her eyes are brown, but her complexion is white as an English blonde. Her profile is strong but handsome, and her full face is very young and guileless. She has a gorgeous set of teeth, and a quick and lovely smile.

Her wit is Irish, her romantic temperament French, and her mystical intensity oriental.

Well, now that we've gone even further back than Carol Lynne goes, and discussed her ancestors, we will now jump back to the time when our heroine was being taught by Henry Lee. Carol gives him great credit and gratitude for his teaching. She says he was not only a fine skater, a devoted teacher, but an excellent violinist. He taught her how to skate to music and interested her first in skating ballets. He stressed school figures and taught her to believe in skating as a fine art.

Now Carol is studying ballet seriously with Dagonova and ice ballet with Catherine Littlefield, whom she considers the finest choreographer of the ice. Carol believes that the ice ballet will develop into an even greater art than the present ballet dancing, and will devote her life to realizing this dream.

She feels that the fine art of skating will be developed by the coming generation which is the first to have both ballet and skating training. Center Theatre's "Autumn Leaves" is a real ballet on ice, but it is only the beginning of the possibility of what is to come in the future of the marriage of dance and skating, according to our young ballerina of the frozen surface.

Hard as it was, we finally sidetracked the philosophical young person into talking about the less arty side of her career.

"What do you eat?" we asked.

"Well, Mother sees to it I have home cooking. She makes me eat breakfast (anytime from 1:00 p.m. to 3:00 p.m.). From 5:30 to 6:30 I eat dinner—meat, vegetables, salad, and a fruit dessert. I eat only fruit between meals. After my 1:00 o'clock performance at the St. Regis, I eat again."

What does she wear?

"Slacks and sport clothes," said Carol. "I have gotten all over my interest in material things. When I was sixteen I craved a silver fox coat and a diamond ring. My mother said, 'No such things until you are eighteen.' Now I have them and I find the silver fox impractical and not too becoming and the diamond ring is a responsibility. I'm afraid I'll leave it somewhere or lose it in my dressing room."

"If you wear it on your left hand like that, the boys will think you are engaged," we remarked.

"So much the better. I have no time for boys now. I'm devoting my attention a hundred per cent to my career. When I have really accomplished what I have set out to do, then there will be time for romance."

Well, we can see that with two shows a day at Center Theatre and performing at either the St. Regis or the Biltmore Hotel, plus ballet and piano lessons with plenty of practice periods thrown in, the boys would have a job getting more than a five-minute date.

"But how about the Stage Door Johnnies?" we asked to tease her.

"I learned how to get rid of them long ago," she said, but wouldn't tell us the formula.

"How about your skating fans?" we asked next.

"Oh, there are good and bad fans," she explained. "To the good fans we owe a great deal. They help skating in a real way. For instance, there's Mr. French. He's a real skating fan. His son is now a flyer, and he is working in a defense factory just to do his bit. He brings seven or eight service men to the show all the time. He has seen the show about two hundred times. He's an A-number-one skating fan.

"Then there is Colonel Austin. He is trying to organize an army ice show. Colonel Austin is liked by all the skaters. Then there is the Skating Fan Club of Rockefeller Center. They spend most of their lunch hour watching the skaters, even in the coldest weather. They are supposed to know all and see all. My father came in town from Alaska one morning unexpectedly at 8:30 a.m. By noon, everybody at the rink knew it. I don't know how they found out.

"Then there's Patsy O'Shea, the little Broadway actress. She's a darling little skating fan."

"What about fan mail?" we asked.

"We get plenty of that, too," she confessed.

"Who writes to you?" we wanted to know.

"Children, service men and crackpots," she replied in a matter of fact way. "We get some gags played on us, too. I got a letter written to the leading lady. I said it couldn't be for me but everybody said yes, it was for me, so I opened it. It was from Milarky Jones and it asked me to meet him in a restaurant across the street at noon the following day. I got several follow-up letters from Milarky, but everybody enjoyed them."

Carol is really a very thoughtful young person and a very grateful one. She referred constantly to how much people had done for her. She was most appreciative of her teachers. In fact, she is planning to look for an exceptional child as a protege some day so she can give back to someone what was given to her.

It reminded me of the story Troy Kinney told me years ago. It seems an old German had taught Troy all the secrets of sign painting so he could always earn his living and be free to paint the way he wanted to in his spare time. The only return the old man asked was that Troy do the same for some young person when he had the opportunity.

"That's just how I feel we should all do," said Carol with great conviction. "I had one little girl all picked out, but she couldn't get over her fear of the ice. I was never afraid of hurting myself. Maybe it was my early training in acrobatics. I remember my father telling me he dove off a twenty-foot cliff one time when we were swimming. I immediately jumped off after him. I never seem to hurt myself, either. But to get back to proteges. I had a little boy picked out, too, but he had what is called a skating mother and that made everything impossible. You have no idea how great an effect for good or bad one's mother can have on one's career. I'm one of the lucky skaters. My mother is just perfect. She helps me in every way, but never is in evidence. Elizabeth Chanlor who wrote the book, 'Skating Mothers,' said she wouldn't have written the book the way she did if she had met my mother first.

"I've got a swell sister, too. She's my best critic. She's the comedienne of the family, but she can skate and dance

(*Continued on Page* 40)

photo: Bruno

Carol Lynne in a balletic back bend.

photo: Bruno

In "The Swan" at the St. Regis Hotel.

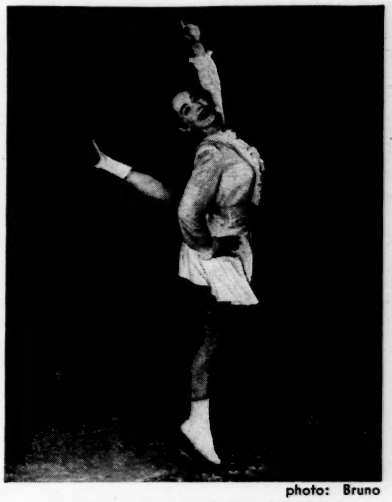

photo: Bruno

As she skates the ballet "attitude".

CITY CENTER OF MUSIC AND DRAMA

(*Continued from Page* 14)

symphony concerts." "Oh," said he, "you can't have music there. The acoustics are no good." I asked, "Who said that?" He told me, "Toscanini said we can never have music in that hall." I replied, "I still must have the Center Theatre commencing December 3 for a series of concerts for eight weeks until Pinocchio arrives."

Nelson Rockefeller agreed to furnish this huge auditorium at cost without any rent. I agreed that the city would reimburse him for the cost of hiring ushers, ticket-takers, light, heat, cleaning and other incidental expenses.

Then I extended an invitation to Mr. Lauritz Melchior of the Metropolitan Opera Company to give a command performance for the people of the City of New York. He accepted to appear with the orchestra as guest soloist. After his acceptance, the rest was easy. Other stars like Madam Rethberg, Rose Bampton, Albert Spalding and Josef Lhevinne readily agreed to appear.

We didn't have money for advertising but we had the opportunity to place notices in the New York City Rapid Transit System and, of course, spot announcements were made over Station WNYC.

I will never forget that cold winter evening of December 3. The concert was to begin at 8:30. Apprehensive, I arrived half-an-hour early. The Fire Department had closed the doors because 6,000 people were already seated and 1,000 were standing. Fifteen thousand people were trying to get in; traffic was blocked off, not vehicular but pedestrian. People were coming out of the subway entrances and off the crosstown busses.

To make a long story short, the whole series was sold out at a top price of $1 within the next two or three days. We had a Wagnerian and then a Tschaikowsky series.

On the last evening at the Center Theatre I announced that we would have to move because Pinocchio was arriving. The next Sunday evening we opened at the Metropolitan Opera House. After my announcement, the groans which rose from the audience demonstrated something very interesting. After two months, the Center Theatre had become an institution where people became accustomed to attending, knowing that the program would be excellent. Another fact which was proved was that in New York there were many hundreds of thousands of people who had been waiting for just this kind of opportunity, because they could not afford Metropolitan Opera House or Carnegie Hall prices. Of course, they could afford standing room but here they could sit comfortably in a chair and enjoy their music.

To make a long story still shorter, we ended our WPA Music Project when the President by Executive Order last February terminated this great work relief experiment.

After a month at the Metropolitan, we moved to Carnegie Hall where we had a successful season during each of the next three years. This orchestra had made its reputation and served an important function for directors with orchestras such as the Cleveland, the Minneapolis and other great symphony orchestras. They drew upon our instrumentalists to fill in their own gaps. In the meantime, America was marching out of the depression and into war.

I followed some of our musicians with interest. Perhaps some of you have heard of the tremendous success of Carmela Ippolito at her Town Hall appearance. She is known now as one of the outstanding violinists in our country. No one who ever attended a WPA concert sneered at WPA again.

I hope we will never have to have another WPA. None of us want unemployment and all of us who love artistic endeavor look forward to the time when music will be supported not in the name of relief but in the name of art.

As the WPA wound up its affairs, certain trade union leaders asked me if we could keep the concerts going. Trade union organizations wanted to sponsor, underwrite and use them as a method of organizing war bond drives among their memberships. I found out that the CIO was preparing to organize an orchestra on their own under the direction of Erich Leinsdorf who has since gone to the Cleveland Symphony Orchestra and is about to enter the army. I knew, of course, of the Workmen's Circle Chorus and of the cultural programs of the International Ladies Garment Workers Union. I suggested that these great industrial groups get together and organize one great project.

Just at about that time last winter the city found itself in possession of a unique structure (through foreclosure after three years of non-payment of taxes) built at a cost of three and one-half million dollars by the Nobles of the Secret Order of the Mystic Shrine. This is a huge building between 6th and 7th Avenues running through the block from 55th to 56th Street. In the north end of the building were three secret lodge rooms, about 4,000 square feet each, equipped with magnificent pipe organs. The south end of the building has an auditorium with 2,800 seats.

I went up to see this building as a member of the city's governing body since efforts would have to be made to dispose of the structure through sale or lease. The taxpayers, of course, don't like white elephants and want to derive revenue from city-owned property. The question was how best to do it.

Layers of dust following years of neglect were discouraging to the imagination. What could be done with this huge building which would soon become known as the city's white elephant? With a flashlight, I went through the old lodge rooms with their dusty, Near Eastern decoration. I whistled to myself in the vastness of the huge auditorium and suddenly the thought came to me, why not convert the lodge rooms into schools of music and do over the theatre.

No responsible purchaser could be found. We advertised for bids with a view to leasing the property. Three rather unimpressive bids were received and all three were rejected.

Then I presented my idea to organize a center for cultural activities to the Mayor and Comptroller. They agreed with me that it would be well-worth trying and I proceeded to organize a new membership corporation, an organization similar to that which operates the New York Public Library, the Metropolitan Museum of Art, the Museum of Natural History and other institutions in which no director or incorporator can derive any personal profit; in other words, a public institution organized for public service.

It was not long before five trade unions furnished guaranties for a substantial amount and then I approached individuals because I was very anxious

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to have a diversity of support from all walks of life in our city. John D. Rockefeller, Jr., Marshall Field, Howard S. Cullman, John Golden, Stanton Griffis, Edmond A. Guggenheim, George V. McLaughlin, Walter W. Naumburg, Mrs. Myron Taylor and others joined the list of incorporators and agreed to stand behind the institution financially.

We were incorporated in July and at the first meeting of the Board of Directors Mayor LaGuardia was elected President. Many years ago, in the early days of his administration, he worked for just such a center as this, but obstacles always stood in the way of the realization of his dream.

Within a short time the City Center of Music and Drama had executed an agreement with the city whereby the city would receive an amount equivalent to taxes as rent and any net profits left after the paying off of maintenance and operating costs, would be divided. Fifty per cent of this was to go to the city and fifty per cent remain in the corporation treasury for the development of future educational and artistic programs.

After months of exploration with architects and developing plans for the renovation of the theatre, the War Production Board refused our application to do the work even though the amount of adequate materials necessary for the job was very small. But we did do a paint and cleaning job and many passers-by have remarked on the beauty of the new theatre.

The Executive Committee was charged with the duties of preparing the program for the first season. The Managing Director was selected in September to commence work in October, Mr. Harry Friedgut who had had experience in organizing the community behind such a project in New Jersey; and that is the success of this institution, community organization. Social and professional groups, trade associations, trade unions and other organizations have been invited and are participating in a coupon purchasing plan. Organizations which purchase more than $200 worth of coupons are given the benefit of a 20 per cent discount so that if 200 coupons are bought by say, the Hudson Guild or the Parents Association of Public School 25 in Brooklyn, they would pay $160. These coupons are exchangeable at the box office for a ticket at its face value. The first week the coupons went on sale, 27,000 coupons were sold.

(*Continued on Page* 38)

BALLET IN BRITAIN

(*Continued from Page* 8)

revived the great classical works not previously seen outside Russia, and under the direction of Constant Lambert built up a repertoire on the musical side that had not been heard since Diaghileff. It did not, and wisely so, force the national theme, but such works as de Valois' "Rake's Progress" were truly national in spirit. The advent of the enormously popular de Basil in 1933, followed by seven other Russian companies did not shake the young English company. It was firmly planted, playing for solid future achievement rather than temporary success.

War has naturally complicated the work, not only through calling the men dancers to the colors, but also through the accident of the loss of an entire repertoire in Holland at the outbreak of the war. But the company has triumphed over these difficulties and has produced its finest work; Ashton's "Dante Sonata," and also his "Quest" to Walton's original score; Helpmann's "Comus" and "Hamlet"; and a redressed version of the complete "Swan Lake".

Ballet today is indigenous in Britain, the result of no boom but of careful planning and team work. It has yet to evolve any national modification in dance technique as did the Russians in their combination of French and Italian. It admits its vast debt to Russian ballet. With its academy attached, and that is the true test of permanence, it will surely play a major role not only in the evolution of ballet but in spreading a knowledge of Britain's music and painting.

Never narrowly chauvinistic, it has already produced works by Bliss, Walton, Lambert, Vaughan-Williams, Gavin Gordon and others, and has become recognized as a valuable medium by the artist. Piper, Burra, Sutherland and others have all contributed decors and the ballet has made its first valuable discovery in Leslie Hurry, designer of "Hamlet" and "Swan Lake". It only now awaits the opportunity to travel to enlarge both its audience and its interests.

FANNY'S VISIT TO YANKEE DOODLE

(*Continued from Page* 7)

had outshone even Maria Taglioni. "On the altar of Elssler I have sacrificed Taglioni," wrote the famous

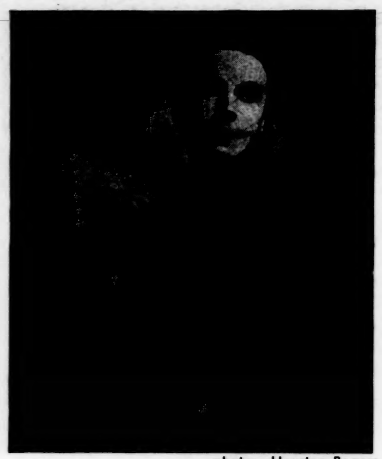

photo: Houston Rogers

Marie Rambert brought ballet to the workers in England by starting the Lunch Time Ballet which gave performances at English factories.

journalist J. Janin. Before the first performance the whole house rose, men waved their hats, women their handkerchiefs. A rain of flowers was directed on the stage at the conclusion of her dance.

She was surnamed the Queen of Hearts. "Only to see her is already worth ten dollars," assured the ponderous business men and the whole nation shared their opinion. All America was on tiptoe with excitement.

The divine Fanny visited Washington when both Houses were in session. So many members absented themselves from the sitting to spend their evenings at the theatre that it was decided they should meet only on the days when Fanny was not dancing. One congressman dryly remarked, "It seems that Miss Fanny Elssler is more popular that the needs of our country."

Her popularity was so great that even the Quakers made exception to their rule and assisted at the performances when she danced. One of them was enthralled to such a point that for long hours he stood at the stage door offering any amount of money for the possession of a satin slipper belonging to the divine Fanny. The dresser sold him one and it is believed that for the rest of his life the Quaker wore it on a golden chain around his neck.

Time flew. Dazzled and delighted with her American tour, Fanny had forgotten the gilded Opera and her ballet fans in Paris. The angry director dispatched one letter after another, he begged and threatened. Fanny made arrangements to sail, then postponed them again, until the management of the Grand Opera brought the affair to court and sued her. In February, 1843, Fanny lost the appeal and was forever banned from the Parisian stage. Paris, the queen city, didn't forgive Fanny for preferring America. However, for the following nine years she toured Europe. Success awaited her in the capitals of the Continent; everywhere she was welcomed and acclaimed.

She accepted an invitation to go to Russia and Moscow received her with unbridled enthusiasm. For two years she stayed in the country and each performance was a triumph. The ballet "Esmeralda" was given at her last performance in Moscow. Her friends decided to make this a memorable occasion, and in great secrecy prepared a parting gift. A kalatch was hidden in a gorgeous bouquet of camelias. When she broke the kalatch she found inside a bracelet made of six precious stones, Malachite, Opal, Sapphire, Chalcedony, Wenissa-grenat, Amethyst. The first letters of each stone formed the word MOSCOW. This was presented to her during the intermission and Prince Galitzin had worked out the whole idea. Fanny was so overwhelmed that she could not speak; she just kissed each stone in turn and the enthusiasm of the public broke with such strength that the performance could not go on. The audience cried and on the stage Fanny, surrounded by a garden of flowers, cried too. She took 42 calls. In full glory she retired at the age of 41 on June 21st, 1851. For the rest of her happy thirty years she lived in Vienna, respected and loved by all.

NEWS & CUES

(*Continued from Page* 23)

big and long hit at Roxy's.

The Waldorf-Astoria inaugurated a new supper show in its Wedgwood Room on March 15th. PAUL DRAPER highlights the new show with brilliant ballet-tap arrangements to classic music and the lighter popular numbers.

A card from photographer A. D. VINCI lets us know he is in the tropic south. We hope he will bring back some more of his lovely dance photos. In the sunny south The Atlanta Civic Ballet, under the direction of DOROTHY ALEXANDER, rated a grand write-up by RITA MCGILL in the Atlanta Journal.

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NATIONAL DANCE WEEK OVER THE RADIO

Send in your programs now to be published in our May issue which will report all events, and the winners of photo, essay, poster, and poetry prizes.

During National Dance Week your local radio station will be glad to broadcast dance material provided you can get it arranged in an attractive program, and get it in early enough for the program manager to plan time for it.

HOW TO BE POPULAR ON THE DANCE FLOOR

Suggestion for Radio Broadcast for NATIONAL DANCE WEEK
Local dancing teacher interviewing college boy and coed

Interviewer: "What do you like in a dancing partner?"

Boy: "Well, first I like a girl to be easy to lead."

Interviewer: "Specifically, what makes a girl easy to lead?"

Boy: "It's partly being flexible physically but it is also a mental attitude. Some girls act like they don't want to be led. They stiffen their backs and contest every step of the way. Others just seem to know instinctively what you are going to do next. That's the popular partner.

photo: Anneman-Nott

A classical entrant is Lois Johnson, a pupil of Constance De Fogia School, Gouldsboro, Pa.

photo: Gatus

A charming children's photo sent in by the Lucy Lampkin School in Athens, Georgia, a real dixie dance snapped in a southern garden. All children should learn this type of dancing.

Interviewer: "What other faults do you find in the coed that make her a wallflower?"

Boy: "Well, of course, there is the leaner that expects you to practically carry her around the floor. This sort of takes the joy out of dancing.

Interviewer: "Well, I should think it would. Any other types for the black list?"

Boy: "Well, there's the girl that 'over-dances', so to speak. She seems to be bobbing all over the place and you just can't seem to hold her down. We call this type 'the pogo stick'. Then there's the girl that sort of floats away from you all the time, with a kind of 'touch-me-not' attitude. After all, a fellow wants to know he has a partner.

Interviewer: "What type of clothes do you like a girl to wear as a partner?"

Boy: "Oh, something soft and feminine. I guess all the fellows like pretty colors, too. Our pet peeves in this connection are stiff costumes that stand out around a girl like a bobwire fence, hats that have feathers or flowers that tickle your face and neck, big bows in the back that make it hard to get a hold of the girl, and then there is the make-up that leaves your shoulder and lapel a dull grey."

Interviewer: "What about conversation?"

Boy: "Well, sometimes you like a girl to talk, but you sure appreciate a good listener. Then sometimes, if she's a wow of a dancer, you just like to dance."

Interviewer: "Well, now let's hear from the coed—what she likes and what her pet peeves are."

Girl: "Well, I think we girls like a strong leader first. Some boys act as if they were afraid of us, and just sort of walk around with their arm dangling around our waist as limply as a deflated balloon."

Interviewer: "Anything else?"

Girl: "Well, a girl has to follow a boy no matter what he does, so we sure appreciate his keeping time with the music. Dancing out of time, as we have to when he does, gets me down for one. Then I enjoy tricky steps and quite a variety. If I want to just go for a mile walk, I'd rather do it outdoors than on the dance floor."

Interviewer: "How about conversation?"

Girl: "Most boys expect the girl to start a conversation and keep it going. We get so we figure out whether the boy wants more or less conversation."

Interviewer: "Any other pet peeves?"

Girl: "I think most girls suffer at least once or twice in the evening with

the back-breaker who bends you so far back or twists you so to the side you can't get the kink out for the rest of the evening. Then there's Mr. Show-off that does a solo, more or less, tossing you about like a bale of hay. He isn't too popular. Then there is the intellectual that is more interested in talking so he just walks along beside you expounding his pet theories and then suggests you sit out. Of course, we girls have names, too, for our pet peeves. The 'grizzly-bear' is the boy who holds you so tight you can't breathe. The 'leaning tower of Pisa' is the one who leans over you and almost breaks your back. The 'armoured tank' is the one that pushes, shoves, and propels you thru the crowd until you really feel you've been through the war."

Interviewer: "Well, I guess you're even now all right."

Here are some suggestions for you to submit:

1) Interview some local dance personality—a teacher, dancer, or director, depending on whom you can get.

2) Skaters can contribute a nice broadcast on "The Dance on Ice". For material see the skating features in this and back numbers of DANCE Magazine. Incidentally, DANCE Magazine is making a special award for the best photo showing dance quality in skating.

3) Teach some dance over the radio —a new ballroom dance, or a typical step in the rumba, waltz, foxtrot or jitterbug.

4) Interview the service men from a local canteen on what they think about dancing as recreation.

5) Give a talk on the famous people of the ballet. Get material from the interviews in DANCE Magazine.

6) Read some dance poems over the radio. See poems printed here and also in DANCE Magazine, May, 1943.

7) Give a program on the relation of music and dance. Have the different music played and describe the dance, the period at which it flourished, the costume, etc. You may use minuet, gavotte, polka, waltz, quadrille, foxtrot, jitterbug, rumba, etc.

NATIONAL DANCE WEEK AT SYRACUSE

Norma Allewelt announces the following committee for National Dance Week from the Syracuse Dance Art Association: Jane Cate, Elsie Cliffee, Patricia Collins, Marion Crow, Marjorie Fisher, Jane Flynn, Margot Harper, Ninita Johns, Marjorie King, Freda Krakau, Grace Lewis, Margaret Long, Doris MacKay, Daisy Jean Miller, Barbara Nash, Margaret Ann Read, Elizabeth B. Smith, Leo Snell, and Jane Tague.

The Syracuse Citizens' Committee is as follows: Hon. Thomas E. Kennedy, Mayor of Syracuse; Dr. William Pierson Tolley, Chancellor of Syracuse University; Dean Harold L. Butler, Dean of Fine Arts College, Syracuse University; Prof. C. Bertram Walker, Chairman of the Art Committee, Syracuse University; Katharine Sibley, Director of Physical Education for Women at Syracuse University; Mr. F. Ware Clary, President of the Board of Education; Dr. John F. Hummer, Acting Superintendent of Public Schools; Mr. Henry Berkerick, Director of Physical Education in Public Schools; Mr. Sawyer Falk, Professor of Drama at Syracuse University; Mr. Harold C. Newton, Supervisor of English in the Public Schools; Miss Edna Andrews, Head of the Art Department in the Public Schools; Miss Elizabeth V. Beach, Director of Music in the Public Schools; Mrs. Charles B. Farnham, Jr., County Head of Parent Teachers' Associations; Prof. A. E. Johnson, Assistant Professor of English at Syracuse University and chairman of the Poetry Group; Mrs. Malcolm C. Allen, Art Director of the School Art League; Dr. Paul M. Paine, Director and ex-Librarian Syracuse Public Library, also Chairman of Friends of Reading; Mrs. Henry M. Lipes, Head

(*Continued on Page* 35)

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DANCERS OF OTHER DAYS

by ARTUR MICHEL

Left column: Two dancers doing a Polish dance (about 1730). Right column top: Jean Balon (about 1700) in two character roles. Below: 17th century Basque dancer in an opera by the celebrated J. B. Lully.

It must have been the Goddess Fortune herself (you know she is a great, although very capricious dancer) who led the writer into the Pierpont Morgan Library just after the exhibition "Fashions of the French Court in the 17th and 18th Centuries" opened to the public's view. There one saw hundreds of precious, colored engravings, in glass cases and covering the walls. They gave the visitor a striking survey of the changes in dress-modes during the era of the French monarchs from Louis XIV to Louis XVI.

But in the very first room that one entered, one was arrested by the profusion of prints dealing with the theatre and its costumes rather than with fashion proper. The singers and dancers of some of the most famous operas of that time appeared once more in the glow of the footlights to have us gape at the splendor of their costumes, the art and proficiency of their movements, and the subtleties of their gestures. Alongside of members of the "Académie Royale de Musique et de Danse" one had also a glimpse of those dreaded competitors, the celebrated Italian Comedians, who sang and danced their hilarious harlequinades in their own theatre in Paris. The portraits of all these actors and dancers were done by some of the most outstanding artists of the period, e.g. Jean Bérain, Nicolas Bonnart, and Jean Baptiste Martin.

One of the Opera dancers (about 1700) executes, with castanets in hand, a vivacious Basque dance, another a saraband; a dance couple (about 1730), in foreign attire, does a Polish dance. Deschar, a renowned comic dancer (about 1695), appears in the character of Polichinelle.

Above all, however, one got sight of one of the greatest dancers of the time, Jean Balon (1675-1739), in a variety of rôles. In his heyday there existed only one dancer who could come up to him, Michel Blondy (who was unfortunately not represented in the exhibition). Both were pupils of the famous ballet-master Louis Pécourt. But there was a vast difference in their artistic personalities. Mons. Blondy ex-

(*Continued on Page* 37)

MORE NEWS AND CUES AND HULLABALOOS

CATHERINE LITTLEFIELD has sold her "Barn Dance" to Ballet Theatre . . . ANTONY TUDOR will stage the ballets for A. P. Waxman's musical "Rain" . . . AGNES DE MILLE has been signed to direct dances for "Where Do We Go From Here", 20th Century-Fox musical in technicolor . . . "Helen Goes to Troy", a new version of the operetta, "La Belle Helene" will be given at the Metropolitan with choreography by LEONIDE MASSINE . . . KATHERINE DUNHAM'S "Tropical Revue" was a smash hit at Pittsburgh . . . MARK PLATT of "Oklahoma", now a proud father, will have one of the two male featured roles in "Tonight and Everynight", forthcoming technicolor musical based on the Lesley Storm play, "The Heart of a City" . . . IRMGARD ERIK, Danish dancer, announces plans for marriage to radio quizmaster, PHIL BAKER . . . Dancer DOROTHY DREW is a new addition to the show at Leon and Eddie's.

OLGA SPESSIVTZERA (SPESSIVA) is being well taken care of at a state institution here. She was visited recently by AKIM TAMAROFF and his wife, and the Hollywood Russian Theatre Union is sending her monthly checks for the little extras. Dancers, let this remind you to guard your mental and physical health, and save your pennies for a rainy day.

GEORGE ZORITCH writes us: "I have very happy news of which I am most proud. March the 7th I became an American citizen. It's one of the few true happy moments of my life."

Coming events at the Y.M.H.A. Kaufman Auditorium: On April 12th, a panel discussion on Dance Production . . . On April 22nd, PEARL PRIMUS concert . . . On April 30th, MIA SLAVENSKA and Ensemble.

PAULINE KONER will appear at Roxy's the last week in April in an all Gershwin program (including her "Tain't Necessarily So") with a forty-nine piece orchestra.

STEFFI NOSSEN'S Teen Age Dance Workshop will give "The Four Freedoms" on May 13th at New York Times Hall. ROBERT BENNETT has written a special score.

(*Continued on Page* 35)

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New York	Nov. 22 - Dec. 3	Boston	Feb. 20 - March 4
New Haven	Dec. 4 - Dec. 10	Providence	March 5 - March 11
Hershey	Dec. 12 - Dec. 20	Pittsburgh	March 13 - March 19

Minneapolis.....March 22 - April 10

DANCE INSIDE RUSSIA

Musical Studios de K. Stanislavsky and V. Nemirovich-Danchenko have presented a new ballet, "Lola" with music by Albeniz, Alvarez and the Russian composer, S. Vasilenko. Choreography is by V. Burmeister and I. Tumanoff; scenery and costumes, by B. Volkoff. Mr. Sorokina was prima ballerina.

At Alma-Ata, capital de Kazakstan, Kazakstan's Ballet has presented "Giselle" with Galina Ulianova.

The Leningrad Ballet celebrated the fiftieth anniversary of Tschaikowsky with "La Belle au Bois Dormant", with new scenery by T. Bruni.

Musical Studios de K. Stanislavsky and V. Nemirovich-Danchenko have presented "Franceska da Rimini" with new music by B. Asafieff and libretto by S. Cenin.

At Molotoff the Municipal Theatre de Molotoff presented "La Belle aux Bois Dormant" with Galina Ulianova.

At Gorki the Municipal Theatre has opened a ballet school with 120 pupils.

The Leningrad Ballet (formerly Marijinsky) scored a hit in Sverdlovsk, presenting ten ballets with Galina Ulianova, the "people's artiste". Miss Ulianova was particularly outstanding in Prokofieff's ballet, "Romeo and Juliet", and Natalya Dudinskaya and S. Kaplan were greatly acclaimed in "Don Quixote".

At Rostov-on-Don, "Swan Lake" and "Red Poppy" have been seen on the stage of the local Theatre of Opera and Ballet.

At Saratov, the "Chernishevsky" Opera and Ballet Theatre gave a luxurious performance of "Raimonda" by Glasunov.

At Baku, three hundred future dancers are studying at the Azerbaijan Dancing School.

In Leningrad, the Leningrad School of Dance graduated an ensemble of thirty from Bashkirian, who will organize the first Bashkirian Ballet.

At Novosibirsk in Siberia, a new Opera and Ballet Theatre with a seating capacity of over two thousand has just been opened for the public. The stage is mechanized with all modern improvements.

When the Bolshoi Theatre was evacuated from Moscow to Kuibishev, several revivals were presented: "Romeo and Juliet", "The Fountain of Bakchisarai" (by Pushkine), "The Three Fat Men", "Grimson Sails", "Vain Precautions" and "The Nutcracker Suite". New scenery was by P. Williams and M. Petrovsky.

At Moscow in the Dance School of the Bolshoi Theatre a Latvian Department was created with sixty students chosen from the evacuated Latvians.

Rostislav Zakharov, Ballet Master and Conductor of the State Bolshoi Theatre, is now producing a new ballet, "Daughter of the People" by A. Krein, and collaborating with Shostakovich, who is composing the ballet, "The Golden Key", based on the fairy tale by A. Tolstoi.

NATIONAL DANCE WEEK

(*Continued from Page* 31)

of Art and Music Department of Syracuse Public Library; Miss Anna W. Olmsted, Director of Syracuse Museum of Fine Arts; Rev. Robert E. Romig, Pastor of May Memorial Church; Mrs. Cass Williams, Executive Secretary, Onondaga Council Girl Scouts; Mr. Harlan B. Carr, Director of U.S.O.; Miss Elizabeth MacVey, Director of Physical Education at Y.W.C.A.; Mr. William C. Miller, Physical Director at Y.M.C.A.; Mr. Joseph Snyder, Physical Director of Y.M.H.A.; Dr. Patrick H. O'Hara, Commander of the American Legion; Miss Alice Murphy, Secretary of the Americanization League; Mr. Leonard J. Mulhauser, President of Syracuse Camera Club; Mr. M. Irene Greenlay, President of Syracuse Zonta Club; Mrs. Elmer Price, Program Chairman of Syracuse Zonta Club; Mr. Ernest L. Owen, Publisher of the Post-Standard; Mr. E. A. O'Hara, Publisher of the Herald-Journal; Mr. Edmund R. Vadeboncoeur, News Commentator and Director Radio Station W.S.Y.R.; Mr. Raymond C. Gantter, Program Manager Radio Station W.F.B.L.; Mr. D. F. Foote, Program Director Radio Station W.O.L.F.; Mrs. Gertrude Buckland, Women's Commentator Radio Station W.O.L.F.; Mrs. Thelma MacNeil Curren, Musical Director Station W.A.G.E.; Mr. Vaughn O'Neill, Manager Loew's State Theatre; Mr. J. F. Flex, City Manager R.K.O. Keith's Theatres; Mr. Paul Forster, Musical Director, Keith's Theatre; Mr. Frederick E. Norton, Secretary of Syracuse Chamber of Commerce; Mrs. Olla Rickett, Director Syracuse University's Children's Theatre; Mrs. Dorothy Kelley Carr, Director Children's Theatre of Syracuse; Mr. P. J. Sullivan, General Manager and Chairman of Board of Directors of E. W. Edwards and Son Department Store; Mr. James Reedy, General Manager Dey Brothers and Co. Department Store; Mr. Donald E. Chappell, General Manager C. E. Chappell and Sons Dry Goods Store; Mr. H. H. Hegener, General Manager The Addis Co. Ladies' Apparel; Mr. Albert Flah, President of Flah and Co. Ladies' Shop; Mr. P. Augustus Hopkins, Program Chairman of the Rotary Club; Mr. L. E. Kitch, Program Chairman of the Kiwanis Club; Mrs. O. M. Quackenbush, President of the Ka-Na-Te-Nah Club; Mrs. Florence V. Shoger, Chief Hostess of the Masonic Service Center of Syracuse.

Everyone of the above names have promised to do something definite for National Dance Week. The Girl Scouts plan to have a program, and the Y.M.H.A. there, will give a benefit dance the proceeds to be devoted to furnishing more dance books for the public library. The Rotary, Kiwanis and Zonta Clubs have promised to devote their program that week to **dance.**

NEWS AND CUES

(*Continued from Page* 34)

The Music Library on 58th Street, New York, is showing dance photos by GERDA PETERICH, April 1 through April 15.

LESTER HORTON has arrived from the coast for the purpose of organizing a permanent Dance Theatre devoted to modern American dance. As the nucleus of his company he will have some of his western artists who worked with him in Los Angeles. Additions will be drawn from artists available in this city, for which purpose auditions are being held in early April. In May, the completed company will move to their rehearsal camp at Bennington, Vermont.

The NATIONAL FOLK FESTIVAL ASSOCIATION announces that the eleventh Annual National Folk Festival will be held in Philadelphia May 10th to 13th. Communities from all over the country have signified their intentions of participating.

12 MIDNIGHT

(*Continued from Page* 17)

War Chant," "Beauty Hula," "Hilo March," "King's Serenade," "Ke Keli neu an," "Hilo Hop," "Song of the Islands," as well as "Pistol Packin' Mamma" which, in this instance, improves greatly under the Hawaiian influence. Lani McIntire has made more than a hundred and eighty recordings and plays regularly over WOR. My advice is "Stop, Tune In, and Listen."

The menu is perfection. Special mention goes to Assorted Hors d' Oeuvres. We would also underline Moa Oma Me Keko Me Palaoa, the most delicious chicken concoction we have ever eaten. I have always associated venison steak with places "Far in the North, in the Land of Ice and Snow," but it adjusts perfectly to the tropics when prepared by the Hawaiian chef. Hawaiian drinks have exciting names, Okolehao Punch, Cocoanut Sling, Frozen Okolehao, H-A-L-A cocktail served in cocoanut shells (and we might add they have exciting effects!).

photo: Bruno of Hollywood

Momi Kai, the alluring young Hawaiian dancer who entertains guests at the Hawaiian room in Hotel Lexington with her native dances.

But now for the dancing you have been waiting for. The Honolulu Maids perform characteristic island dances in the quivering, rustling grass skirts and flower leis. Great allure, naivete, and rhythm seem to best describe Hawaiian dancing. Momi Kai is the soloist of this group. Hilo Hattie, who dances to the Hilo Hop and to the comedy song, "The Cockeyed Mayor of Kaunakakai," supplies the humorous touch in her dance interpretations. Her costumes are colorful and bizarre. She radiates personality and claims to be one of the few pure-blooded descendants of the ancient rulers of Hawaii.

Reviewing it all, the surroundings, music, menu and entertainment, it will be a memorable evening that you will want to repeat. I know of a group who have made it their weekly rendezvous for several years. This is certainly proof of how well its attractions stand up under repetition. It also arouses in you a desire to see the Islands from whence it all comes. The best way I know of to accomplish this now is to purchase a new supply of War Bonds to help our government protect these precious Pacific outposts. Just mark these bonds "a trip to Hawaii after the war." You couldn't be serving your country or helping yourself to anything better than that. But while you wait, imbibe the Hawaiian scene and spirit at your very own doorstep, the Hawaiian Room, Hotel Lexington, New York.

FANNY'S FAREWELL TO ITALY

(*Continued from Page* 6)

classics as Giselle, La Sylphide, and Esmeralda, as well as La Jolie Fille do Gand and the popular Italian Tarentule.

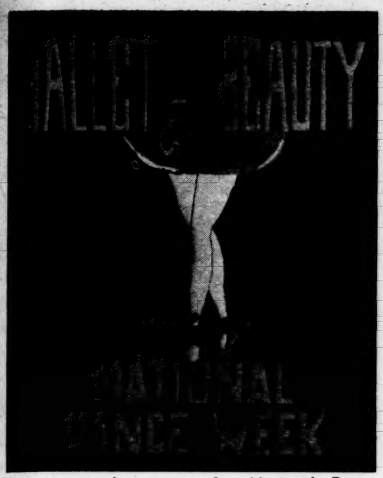
For the Carnival season of 1848 Elssler was engaged at the great theatre of La Scala, Milan. That year the ballet company was rich in fine dancers, including the American ballerina Augusta Maywood and the Russian dancer Eraclito Nikitin. The world-famous choreographer, Jules Perrot, had been engaged to stage a new ballet, Faust, especially for Elssler. Based on the poem of Goethe, the elaborate two-act spectacle had been planned with the greatest care, with new music by Panizza, scenery by Fontana, and costumes by Rovaglia. The Austrian government, which subsidized La Scala, hoped that this collaboration between Italian artists and an Austrian ballerina, with a German story, would help to smooth over the tense political situation.

While the dancers were absorbed in their rehearsals for the new ballet, political events were rapidly coming to a head. Austria had levied a heavy tax on tobacco, and on the first of January all patriotic Italians gave up smoking in order to deprive the hated overlords of this source of revenue. Street fights broke out between the Italians and the Croation mercenary soldiers, who appeared in public places smoking long black cigars. Military authorities intervened, and the rioting became more and more widespread and bloody.

The premiere of Faust had been scheduled for February 12. Nationalistic feeling ran higher and higher. Fanny was literally dancing on a volcano. The Italian members of the corps de ballet were seized with patriotic fervor, and for an ensemble dance they put on medals which had recently been struck, showing the Pope blessing a united Italy. The audience was, of course, delighted. When Elssler saw the medals she was horrified. She considered the gesture a personal insult to her, as an Austrian. She furiously demanded that they be removed. When the corps de ballet appeared on the stage again, without the medals, the audience broke into an uproar. At her next entrance Elssler was hissed! Her greatest efforts were received only with screams of "Basta! Basta! Down with the Austrian!" Fainting, she had to be carried from the stage.

Fanny Elssler never danced in Italy again. Her role in Faust was taken over by the American dancer, Augusta Maywood. Northern Italy gained its freedom, but was soon reconquered by Austria at the decisive battle of Novara—a victory which Johann Strauss celebrated by writing the "Radetzky March." The Italians revolted again, but it was not until 1859 that they finally won permanent independence from German domination.

The friendly, easy-going Italian people soon forgot their hatred of the German in the memory of the great dancer, and a portrait of Fanny Elssler was hung in the theatrical museum at La Scala. Now the bombs of another, greater war have destroyed this historic old theatre itself. But when our fight is over and the victory is won, art will again triumph over petty nationalistic rivalries, and the Elsslers of tomorrow will go out over the world as ambassadors of beauty.



This spectacular poster for National Dance Week was sent by Shirley Black of Syracuse.

DANCERS OF OTHER DAYS

(*Continued from Page* 33)

celled in the skillful leap, and especially in "vehement" dances, was hailed as unsurpassed.

Balon, on the other hand, was a dancer of noble pathos. One lauded his musical quality and the "air tendre", the delicate line, of his movements. Nevertheless, his artistry spanned the rôles of gentle Zephyr, agile Fool, and fiery Spaniard. Moreover, Balon's name is inscribed in the annals of the theatre dance by an accomplishment of a singular merit: he was the first to attempt a dramatic ballet.

At that time, the theatre-loving Duchess Du Maine organized in her castle of Sceaux her famed "Grandes Nuits" (Great Nights) in which ladies and gentlemen of the Court performed, together with ranking artists, in concerts, operas, comedies, and other "divertissements." In 1713, there was published a learned book that described the antique pantomimes in a very thorough manner. The Duchess, who heard of the book, expressed her desire to have a pantomime of that type produced. As subject matter, she proposed that scene from the tragedy, "Horace", by Corneille in which the young Horace kills his sister Camilla.

The Duchess invited Balon to represent the Roman youth; and he, in turn, chose as his partner the foremost female dancer of the time, Françoise Prévost, who has remained famous as the teacher of the two greatest danseuses

(*Continued on Page* 38)

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One night happens I'm hangink around Moscowitz's delicatessen witt loose ends when a frand is handing me, free, a pess to de ballet. I'm knowink nottink from ballet, but I'm in de mood end de price iss right. So gradually I'm arrivink de theatre and hup is goink de coitin. Onto de stage is comink out, mincink on tippytoes gradually, a goil, dressed 40 degrees younger dan spreeg, in noddink but a sample blue crepe de cheney. In de program iss saying de goil's name is Danseusey. Her foist name is Premiere. In beck each laig looks like she's carryink New Englandt boiled dinner. She's ronnink here, she's ronnink dere. She's afraidt sometinks! I'm saying to mineself, what's mekkink de goil so noivous? When, soddenly comes jompink on stage, a fella. He's wearink nottink but a second-hand leopard. De boy's name is Adagio. Soddenly de goil Danseusey, is seeink Adagio — so she's hidink. So help me! On de stage is not wan sinkle piess foinitre, but she's hiddink. Behind nottink! Adagio is lookink. In de exact middle de stage she's stendink yet, but he's not seeink her. De dope! Soddenly he's seeink Danseusey. He's making a terrific jump at de goil. He wants! she's jompink away. She DUNT want. He's ronnik witt jompink witt grebbink. He wants! She's ronnik witt leapink witt dodgink. She dun't want! He wants! She dun't want! He wants! She dun't want! So, he starts chasink de goil at eight toity-five — I'm leavink tan twenty-five to catch train. I'm dun't knowink how he came oudt.

EDITOR'S NOTE: *When a joke gets so popular that it is carbon copied and passed around big business offices, we think the dance world should see it, and maybe profit by it.*

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CITY CENTER

(*Continued from Page* 27)

The City Center was dedicated on Saturday evening, December 11th to music by the Philharmonic Symphony Orchestra. The house was sold out twelve hours after the tickets went on sale. The first dramatic performance which was offered was John Golden's production of "Susan and God" with Gertrude Lawrence who starred in the original production, playing to capacity audiences at a top price of $1.65 in the pre-Christmas week.

Acoustical troubles developed in the house during the first dramatic performance but through the public-spirited cooperation of the Bell Telephone Company and Western Electric Company engineers, this has been rectified and the condition is not only improved but as near perfect as any theatre in New York.

The second week the Playwrights Company production of "The Patriots" starring Walter Hampden played to capacity audiences at a top price of $1.10 matinees and $1.65 evenings. Thousands of school children attended the performances of this historically-significant play. Tickets were available to them at 30 cents.

The show currently running is Cheryl Crawford's production of "Porgy and Bess" with its original cast. The Ballet Russe de Monte Carlo is scheduled for 3 weeks beginning April 9, and we have already had a week of our own opera productions. We are hard at work on programs for the latter part of May and the early summer and particularly for next year. It is my hope that next year we will be doing more of our own productions in the fields of opera, drama, music and the ballet.

The ultimate ideal, of course, is the expansion of educational activities in the north end of the building in coordination with productions in the theatre. We have already rented space to the National Orchestral Association, the Dalcroze School of Music, the Dessoff Choir and other groups. Next year we hope to have a dramatic school which will present a repertory in the theatre.

The success or failure of this new enterprise depends on the response of the people. I feel that this Center will fulfill a great need in the cultural life of our people.

photo: Signal Corps

Pfc. Phil Weiner, formerly of the team, Jack and Jill Warner, performing in an army bond-selling show using a jeep as a dance floor.

CELLI

(*Continued from Page* 19)

dancer before the public today. He knows their strong points and weaknesses. You can find him at every ballet performance (even after a strenuous day at his own studio), either back stage, giving final touches to a great artist's imminent appearance, or out in front with Madame Celli, watching like a hawk for places to be improved and worked upon, whether it be the great Markova, Slavenska, Dolin, or just a young pupil in the corps de ballet. They know and feel they are being watched with a teacher's discerning eye and are grateful for his criticism and devotion.

Yes, Celli, first dancer at nineteen, ballet master at twenty-one, last pupil of the great Enrico Cecchetti and now, approaching forty, is himself a great maestro.

DANCERS OF OTHER DAYS

(*Continued from Page* 37)

of the following generation, Anna Camargo and Marie Sallé. Monsieur Balon and Mlle. Prévost had the task of "portraying the action and the emotions which stir Corneille's heroic pair."

We were left with no record of the way they fulfilled their assignment. We are informed only that no conventional dance steps were employed in the performance. We know that Balon lacked the ability of expressing himself in dramatic fashion. Still he may have

substituted the Baroque sweep of his spirited gestures for the expressive power demanded by his part.

Quite a different story with Mlle. Prévost! True, she was never called upon to perform expressive dances in our sense of the word. But in her character dances, she combined with the caprice and elegance of her personal style the marvelous ability to touch the very hearts of the onlookers. This is confirmed by many contemporary reports. She was blessed with the gift of charging the slightest, most fleeting gesture with emotion. These uncommon attributes must have aided her greatly in carrying out with success the unusual assignment given her at Sceaux.

For the projected scene a talented young composer, Jean Joseph Mouret, wrote music suitable to its progress. Thus, in the fourteenth of the "Grandes Nuits", early in 1715, the dancers, Mlle. Prévost presumedly outdoing her partner, depicted the action (to quote Cahusac) "with all the power and compassion to which it was susceptible." In fact they managed to move the spectators to tears.

DANCE EXHIBITS

From April 12 for a month at Wildenstein's, 19 East 64th Street in New York, there will be a fabulous exhibition called "Five Centuries of Ballet".

An exhibition of colorful paintings of the ballet by Gladys Rockmore Davis is now at Midtown Galleries, 605 Madison Avenue, New York, through April 15.

These young men, mostly members of the British Merchant Navy are enjoying themselves after a tea party at Bessie Beatty WOR's woman commentator.

PRESS COMMENTS:

Eugene Stinson, Chicago Daily News: Berenice Holmes remains in essentials as fine a dancer as is to be seen in the United States. Her dancing with her group was delightful. Her skill in choreography continues to develop.

Wm. Leonard, Journal of Commerce: Dancing honors go to Berenice Holmes who choreographed "Pandora" which merited the opening night plaudits.

Ann Barzel, Dance Magazine: Berenice Holmes had a big success both as dancer and choreographer. Her ballet "Pandora" had inventiveness and charm.

C. J. Bulliet, Daily News: Berenice Holmes was a vision of loveliness.

Remi Gassman, Chicago Times: Miss Holmes stands out as a most accomplished dancer . . . She is stage-wise, technically well-equipped and lovely to look at.

Felix Borowski, Chicago Sun: There can be no doubt about the gifts of Miss Holmes as a dancer . . . Her technique has been well-developed and it included more than virtuosity . . . expression is one of the artist's achievements . . . There was merit too in Miss Holmes' choreography.

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DANILOVA

(*Continued from Page* 5)

and cordial Danilova.

Danilova is a real Russian. She was born and bred in the Russian city of cities, Leningrad (erstwhile St. Petersburg).

She spent her childhood there in the bitterest days of the Revolution. She, like so many little Russian children of that time, was fed and brought up only by the grace of American food and help. She never fails to bless Hoover in her prayers.

She was taught by Vagonova, the great Russian teacher. Vagonova was never a great ballerina but she showed great gifts as a teacher early in her life. She studied with all the great teachers and has handed down the greatest traditions of them all to the present day Russian ballerinas. (See Vagonova's "Fundamentals of the Classic Dance," DANCE Magazine, June 1937 through July 1940.) Vagonova used to say to her students, "If you can train an elephant to stand on a chair, you can train a human to do anything."

Danilova has always been with the Monte Carlo Ballet Russe. The name Monte Carlo was taken by the ballet company because the Princess of that principality was their patron and the company spent three months each year there.

Danilova's recipe for success is to decide what you want to do and stick to it. To be a real ballerina is a life's work, but Danilova never regrets her decision to become a dancer. To be happy you must do everything with your whole heart and soul, Danilova believes.

She sees America awakening to a great ballet future, producing our own dancers and choreographers, with our painters doing ballet scenery. Even Hollywood is doing things with real ballet.

"Do ballerinas in this country get a lot of fan mail?" we asked.

"Yes, indeed," said Danilova. "It is one of my big problems to answer my fan mail. Our tour has been very successful, sold out ahead many times, but the traveling conditions are still so uncertain. Sometimes we get into a town at five o'clock and have to get ready for a performance, and then off we go again. However, I do try to answer all my letters, even though I get far behind and the answers are late. I am always glad to have people come backstage to see me after the performance, however. I can always have a minute to speak to them then."

It will be a great treat, I assure you, to meet this charming, unaffected lady who practices all she preaches about dancing and modesty, even though she is a real prima ballerina assoluta.

CAROL LYNNE

(*Continued from Page* 25)

marvelously. We make up stunts together and have a grand time. You know too much praise is bad for a young artist. If you don't have a mother or a sister or a teacher to tell you the worst, you are lost."

Carol wants to break down the feeling that you have to be a jumper or a spinner.

"Every skater should try to strike a happy medium, aim to be an all-around performer and try to master everything that's necessary for an artistic, expressive performance instead of doing spectacular stunts to get applause."

She admires Freddy Trenkler's genius for comedy and the way he really makes his skating movements humorous instead of relying on gags.

Carol likes to skate on a tank best, a stage next and an arena third best. She never wears tight shoes and cuts the feet out of her stockings so her toes will have perfect freedom. She tightens laces at the start, loosens them at the instep, tightens them at the ankle and loosens them up her leg.

She likes her audiences and if they are tough and hard to please she just has more fun trying to make them enthusiastic. She is never nervous unless there is some critic in the audience whose opinion she values greatly. She skates eight numbers daily and twelve daily when she doubles at the hotels.

All in all, Carol Lynne is the typical fabulous girl of this amazing new generation that knows where it is bound and goes post-haste without waiting for anybody to give it permission.

Carol is the type of young person who is going to accomplish things in the world, and here is one elder who wishes her Godspeed!

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Multiply these hundreds of items that everybody has to *pay more for* by the thousands of other workers who want raises . . . and by the thousands of business men and farmers who want more money for their products . . . result . . . you and all the others need another raise to make ends meet.

And so it goes . . . wages and prices chase each other up and up . . . until prices get so high that your dollar isn't worth a dollar any more.

So what good is a raise if your living costs go up even faster? And there's so little you can buy today anyway . . . with most factories in war production.

Of course it's hard to give up the luxuries of life . . . and even harder to give up some of the necessities. But this is War! And when you think of the sacrifices our fighting men are making . . . many of them giving up their lives for us . . . no sacrifice we can make should be too great.

So if you want to be able to enjoy the good things of life in the peaceful days to come . . . if you want to speed victory and thus save the lives of thousands of fighting men . . . start doing these seven things now . . .

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2. Don't try to profit from the war. Don't ask more than you absolutely *must* for what you have to sell . . . whether it's *goods* or your own *labor* you're selling.

3. Pay no more than ceiling prices. Buy rationed goods only by exchanging stamps. Otherwise, you're helping the black-market criminals, hurting yourself and all other good Americans.

4. Pay taxes willingly. They're the cheapest way of paying for the war.

5. Pay off your old debts—all of them. Don't make new ones.

6. If you haven't a savings account, start one. If you have an account, put money in it—regularly. Put money in life insurance, too.

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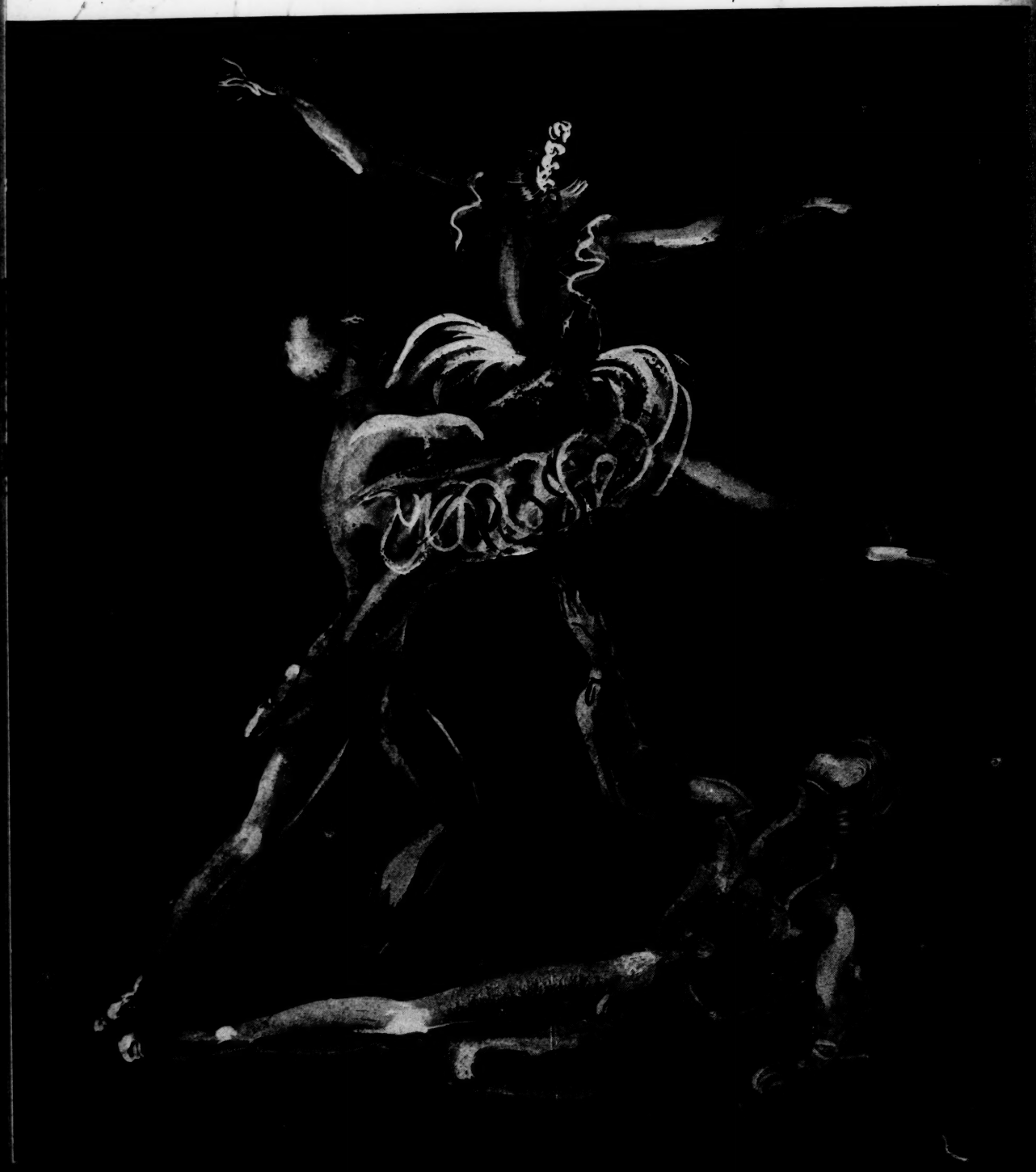
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